ITALIAN DOORWAYS

CONVERSANO—CATHEDRAL

ITALIAN DOORWAYS

Measured Drawings and Photographs by

CHARLES · B · McGREW

With Preface by

GORHAM PHILLIPS STEVENS

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FOREWORD

THIS volume of photographs and measured drawings is one of the accomplishments of a year of foreign travel and study which the author enjoyed under the auspices of the Francis J. Plym Fellowship in Architecture, a traveling scholarship awarded annually at the University of Illinois.

It might be interesting to know that very few of these doorways approach the mechanical perfection of present day work. The height of the openings, taken at the jambs, may vary as much as an inch, and the dimensions of capitals, cornices, or other ornamental parts may vary proportionally. Some of this may be due to settlement, but is more than likely due to the fact that the stone was quarried from older buildings and the builders had to use what was available.

In several cases photographs are shown without measured drawings. Permission to take measurements was not always granted, as in the case of the doorway to the Palazzo Archivescovile at Pienza. The author preferred to publish more half-tones and fewer drawings of those doorways which have an abundance of sculptural detail.

These measurements were taken shortly after the beginning of the Fascist regime, when foreigners were under more than the usual surveillance. In towns seldom frequented by tourists it was indeed a task to work advantageously. At Aquila, for instance, the author was taken in as a suspicious character the morning following a Communist disturbance and given until three o'clock that afternoon to leave the city. By working from early dawn until about seven-thirty in the morning for a week, and spending the remainder of the time in the hotel room, it was possible to secure the data for the drawings published herein. In another instance the author was provided with a police escort to some kind of a court and fined two lire for riding on the rear steps of a crowded street-car with several Italians, who were not molested. The measuring and photographic equipment never ceased to excite curiosity and suspicion.

During the collection and preparation of this material, invaluable cooperation and encouragement, without which publications of this kind seldom become realities, were received from several sources.

To the faculty of the American Academy in Rome; to Carlo Ciampaglia, Fellow in Painting, sole companion on many trips to remote villages; to the other students then at the academy; to Amedeo Leone, architect; and particularly to Gorham Phillips Stevens, Director of the Academy, who wrote the scholarly preface to this volume, the author acknowledges his great indebtedness.

C. B. M.

FLORENCE—KNOCKER,
PALAZZO BUONCOMPAGNI

PREFACE

WELL designed doorways are to be found in every country upon which the civilization of ancient Rome left its imprint, but in none is there such a vast variety of fine doorways as was produced in Mediaeval and Renaissance Italy. It could not be otherwise, for the beautiful Roman doorways of antiquity were a constant object lesson to builders of succeeding periods.

We may well ask what is meant by the classic tradition as applied to doorways. Although ancient Roman doorways vary greatly in their proportions, yet certain fundamental principles stand out clearly: (1) the width of the doorway is properly designed for the convenient passage of the number of persons who may be expected to use the door; (2) valves, whether single or double, are designed for security and for convenient opening and shutting; (3) the stone construction is sound, and its decoration is logical.

The classic stone opening of moderate size is spanned with a lintel, and a favorite proportion for the opening is to make it twice as high as it is wide. As soon as the opening becomes wide—a span of eight feet begins to require an exceptionally long stone—the arch becomes a necessity. Thus the two great divisions of classic openings are the square headed and the round headed.

A further tradition which the Italian architect inherited from the Roman architect is the manner in which the stonework about the opening is treated. A high lintel, with a proper bearing upon the jambs, is a structural requirement. Furthermore a projecting cornice to throw rain water away from the wooden door is a logical development, and the same, to even a greater degree, can be claimed for the pediment, which protects not only the door but pedestrians as well by throwing the rain water to the sides. Then again the projecting cornice accompanied with consoles was a favorite motif with the Roman architect, and his design was correct from a structural point of view, for the bottom of the consoles did not come below the bottom of the lintel, an arrangement which gave the lintel a proper bearing upon a large stone of the wall itself.

The best extant examples of classic round headed openings are afforded by city gates and triumphal arches. They display a simple treatment of the voussoirs with accents at the impost, and sometimes at the keystone. And often the voussoirs are defined with a simple moulding.

Classic jambs were treated in a variety of ways—with coursed ashlar, with the one piece jamb-post, with the pilaster, and with the engaged and the free column.

In ornamentation classical doors varied from the severely plain to the over decorative, the chief ornamental motives being the egg-and-dart, the bead-and-reel, the water-leaf, the acanthus, and the scroll.

An examination of the colombaria and tombs near Rome and of the buildings at Ostia and Pompeii reveals the fact that practically every motive already mentioned as characteristic of classic stone doorways can be duplicated in classic brick doorways. The lintel, bracket, modillion, bead-and-reel, egg-and-dart, scale, moulded bases, and even the corinthian capital, all of cut brick, bear eloquent witness to the perfection of the art. And there is evidence to show that for some of these motives the clay was modeled before being fired, a fact which classifies the work as true terra cotta. We may add that the decorative terra cotta plaque as well as terra cotta sculptures in the round had been used for architectural adornment from the remote time of the Etruscans.

These, then, are the chief classic traditions which we find applied to doorways. What did the Mediaeval and Renaissance architect do with his inheritance? The best way to answer this question is for reader to examine the following excellent architectural and photographic plates. He will find the square opening and the round repeated again and again, but with invariable freshness and infinite variety; he will discover new forms and arches, such as the pointed and the ogee; he will see tracery introduced, and painting added to architecture and sculpture to produce the richness demanded by an art loving people; finally, he will be able to follow the development of a type of door in recessed planes, which ultimately blossoms into the grandeur of such triple portals as those of Chartres, Amiens and Rheims.

As architecture is an index of civilization, and as the door is one of the significant motives in architecture, no small part of the history of a people may be read in a study of their doorways. What is more natural than that the entrance to a house should indicate the kind of man who lives within? Doorways are, consequently, worthy of the closest study.

Confining our attention to Italy, it may be noted that "Christianity re-created architecture out of the decaying fragments of Classic Art, enlisted in its service races as wide apart in blood and culture as those of imperial Rome, and was responsible for buildings, if less perfect, not less noble than those of Greece itself." The entrance portals of S. Mark's at Venice, as a result of Byzantine influence, are wholly irrational from a structural point of view, but as picturesque as anything ever built.

The Romanesque architecture of the so called Dark Ages is almost exclusively ecclesiastic. The unskilled labor of the times could produce only a simple and massive architecture, which was, however, based upon the traditions of early Christian work. But the great political diversity among the Italian States of this period caused a variety of architectural styles, chief among which may be cited the Lombard, Tuscan-Romanesque (Pisan), Italo-Byzantine, and Basilican. The few architectural embellishments of the exteriors were usually effective and well composed; for example, fine gabled porches with columns resting on the backs of lions or monsters often adorned the doorways.

Gothic architecture was but a gradual and logical outgrowth of the Romanesque. It never secured a strong foothold in Italy; the buildings were, sometimes, even designed by imported architects. To complicate matters, each province practised its own style long after the Romanesque had given place to the Gothic in Western Europe. Rome built basilicas all through the Middle Ages; Tuscany continued to prefer flat walls veneered with marble; and Venice developed a Gothic facade design of its own. Further, the brilliant atmosphere of Italy made big Gothic windows impossible, and, finally, the spaciousness and amplitude of scale of imperial Rome continued without interruption to influence Italian architects. The Roman ascanthus and the Corinthian capital were constantly imitated, and the Roman round

arch was employed quite as much as the pointed arch. Even more significant was the use of paneled veneering in colored marble, of mosaics and inlays—all Roman survivals. In this period we begin to find, exclusive of ecclesiastical works, a marked increase in the number of town halls, council halls, palaces and houses.

The change from Gothic to Renaissance architecture was in its turn no sudden movement. It manifested itself first in Italy, and particularly in Tuscany, because there the conditions were most propitious. The movement, which virtually amounted to an upheaval, was the assertion of the intellectual and moral rights of the individual. The joy of living and the delight in beauty of that period will probably never again be equalled in history. The thirst for knowledge in Arts and Letters took the form of an ardent pursuit of classic studies of all kinds. In architecture details of ancient Roman Art were fitted, in novel combinations, to new requirements, and thus a new style was created.

The period is also noteworthy for the schools of individual architects.

The early Renaissance is distinguished for the grace and freedom of its decorative details, suggested by Roman prototypes. During the advanced Renaissance, classic detail was copied with increasing fidelity, and the orders were much employed. The decline, or Baroque, was marked by the use of colossal orders. The tremendous intellectual outburst of this extraordinary period finally committed suicide in the sham and display of the Rococo.

The architectural activity of the Renaissance is expressed in a multitude of forms—in churches, palaces, town halls, private houses, courtyards, arcades, villas and in a myriad of minor works. The facades are generally flat and unbroken, depending for effect largely upon the distribution and adornment of the openings and upon the design of the cornices. In such an architectural scheme the door plays an exceptionally important role.

Throughout both the Mediaeval and Renaissance periods doorways may be claimed one of the principal characteristics of the styles, and they are, consequently, worthy of the closest study.

GORHAM PHILLIPS STEVENS,

Director, American Academy in Rome

OLD CITY GATEWAY
SULMONA

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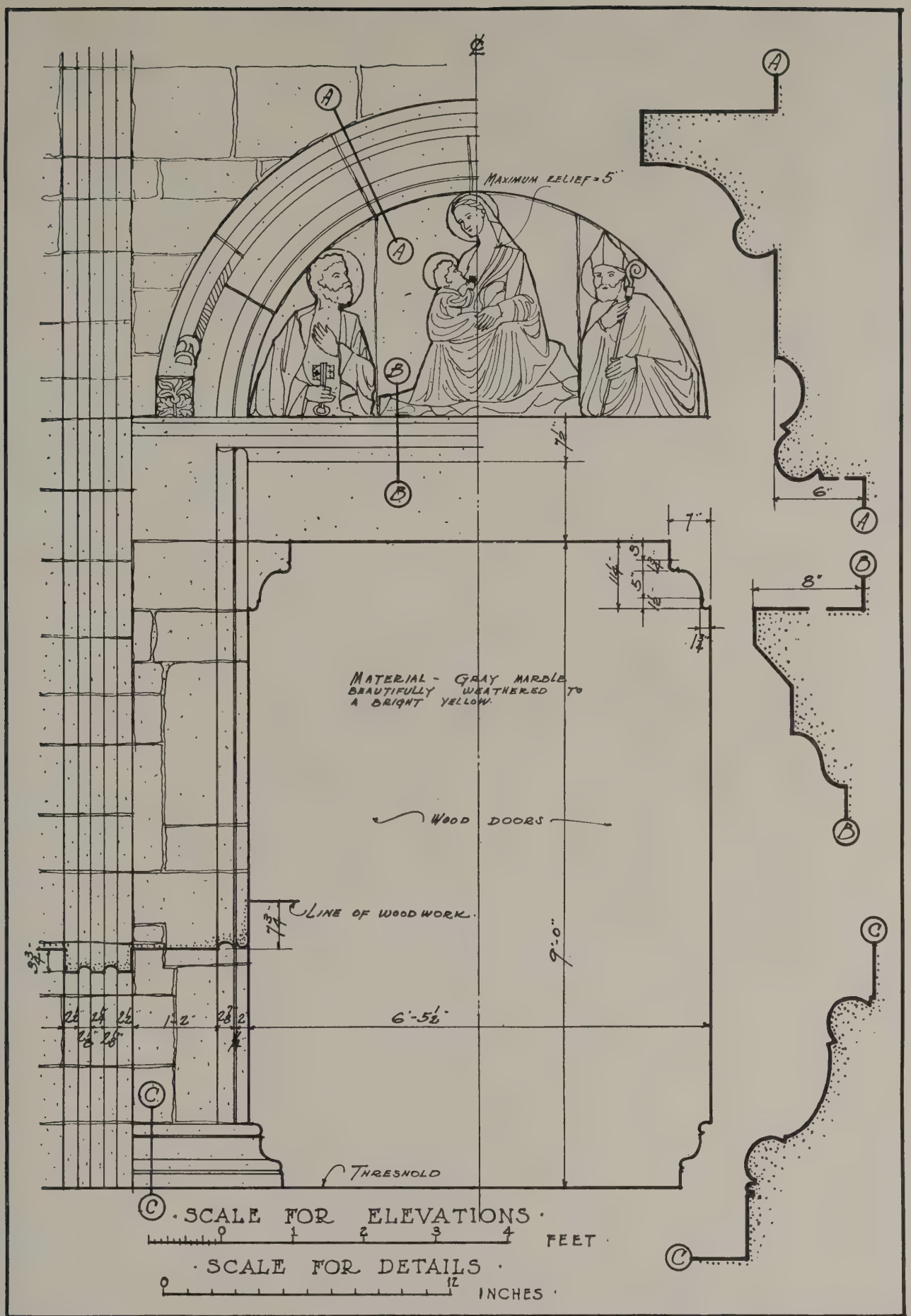
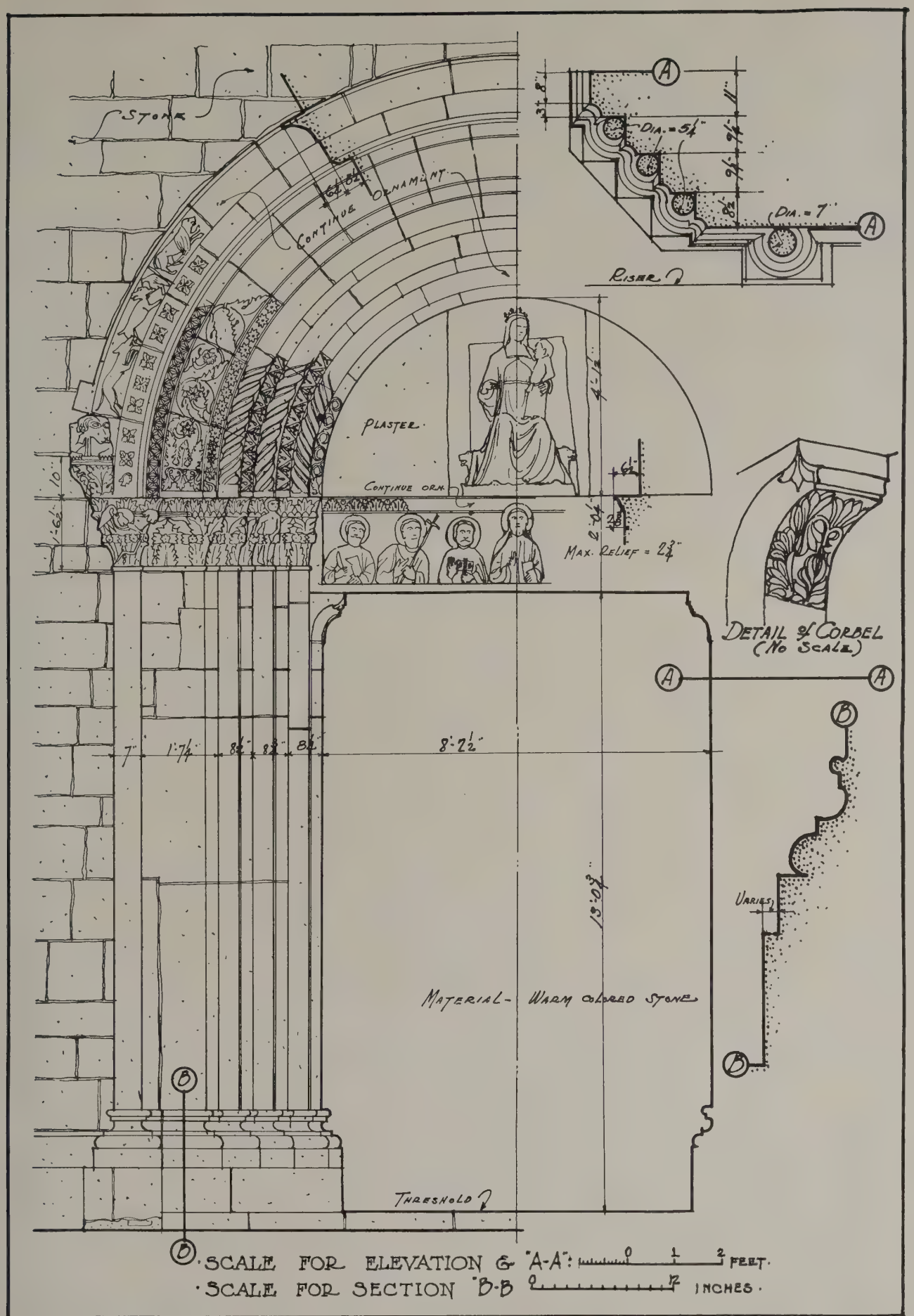
AQUILA—CHURCH OF SANTA MARIA DI ROIO

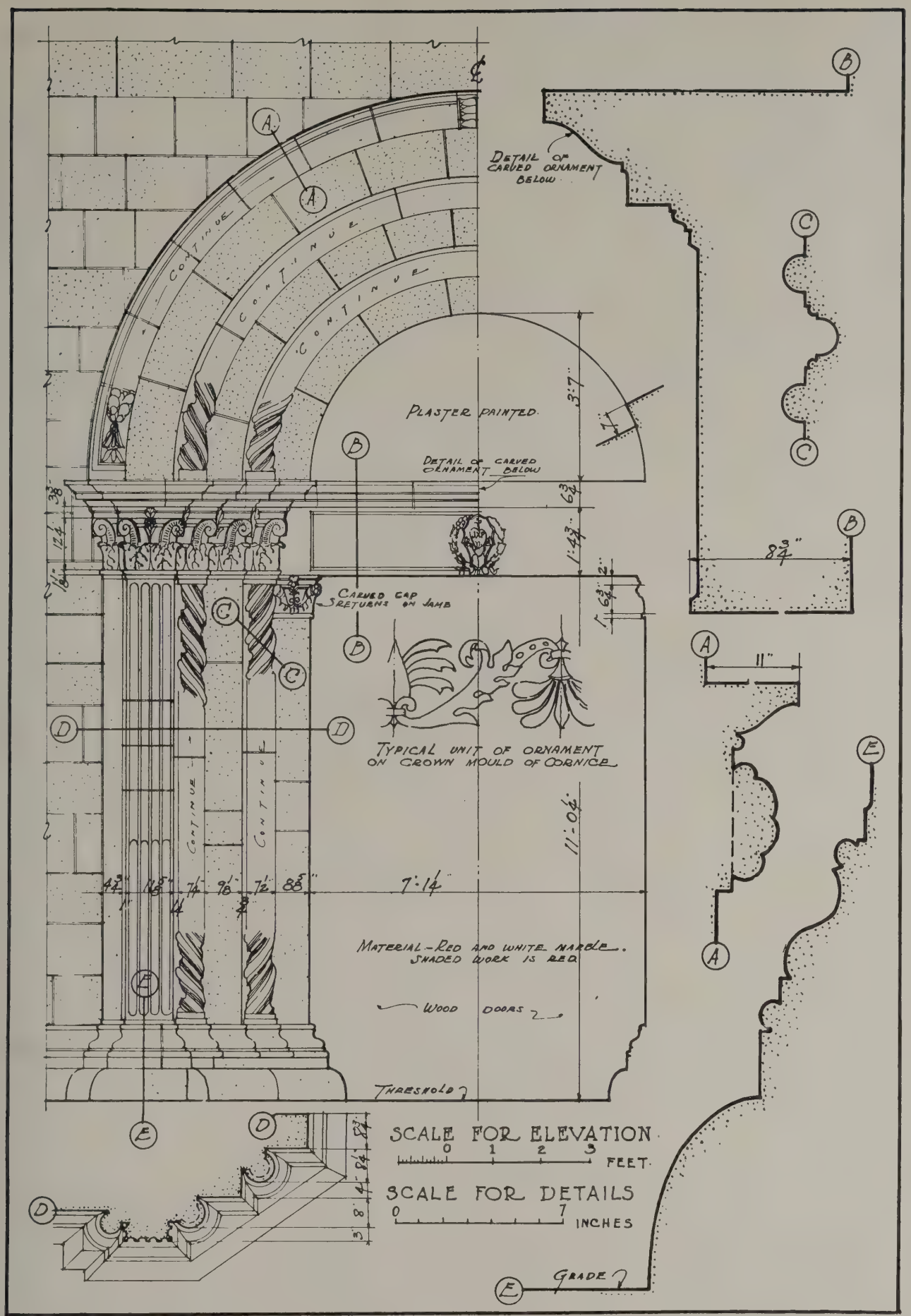
1


MAXIMUM RELIEF = 5"
MATERIAL - GRAY MARBLE BEAUTIFULLY WEATHERED TO A BRIGHT YELLOW.
WOOD DOORS
LINE OF WOODWORK
THRESHOLD
6'-5½"
9'-0"
7"
8"
6"
SCALE FOR ELEVATIONS
0 1 2 3 4 FEET
SCALE FOR DETAILS
0 12 INCHES

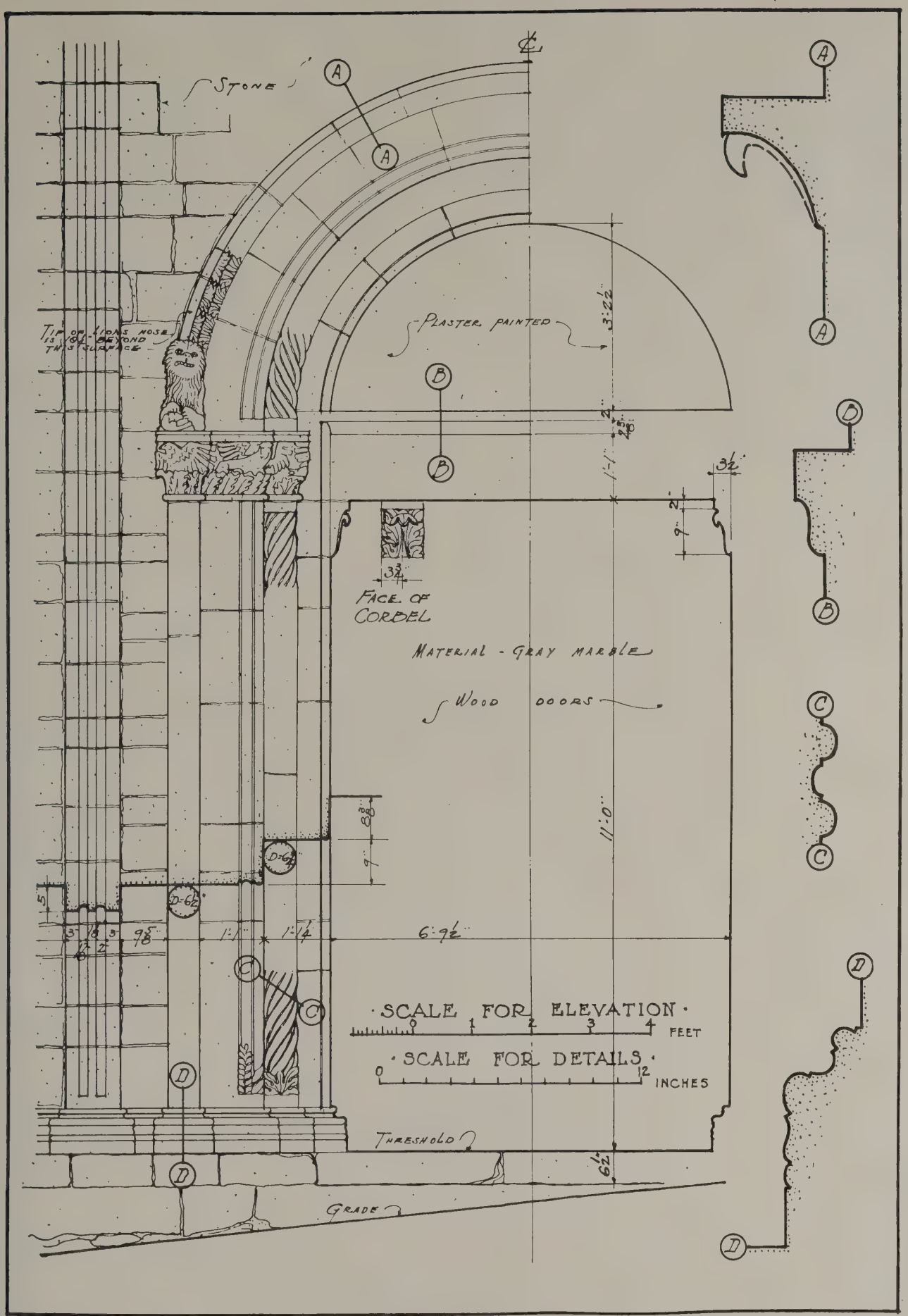
AQUILA—CHURCH OF S. MARIA PAGANICA


STONE
CONTINUE ORNAMENT
PLASTER
CONTINUE ORN.
MAX. RELIEF = 2¾"
DIA. = 5¼"
DIA. = 7"
RISER
DETAIL of CORBEL
(No SCALE)
8'-2½"
13'-0¾"
VARIES
MATERIAL - WARM COLORED STONE
THRESHOLD
SCALE FOR ELEVATION & "A-A": 0 1 2 FEET.
SCALE FOR SECTION "B-B 0 12 INCHES.

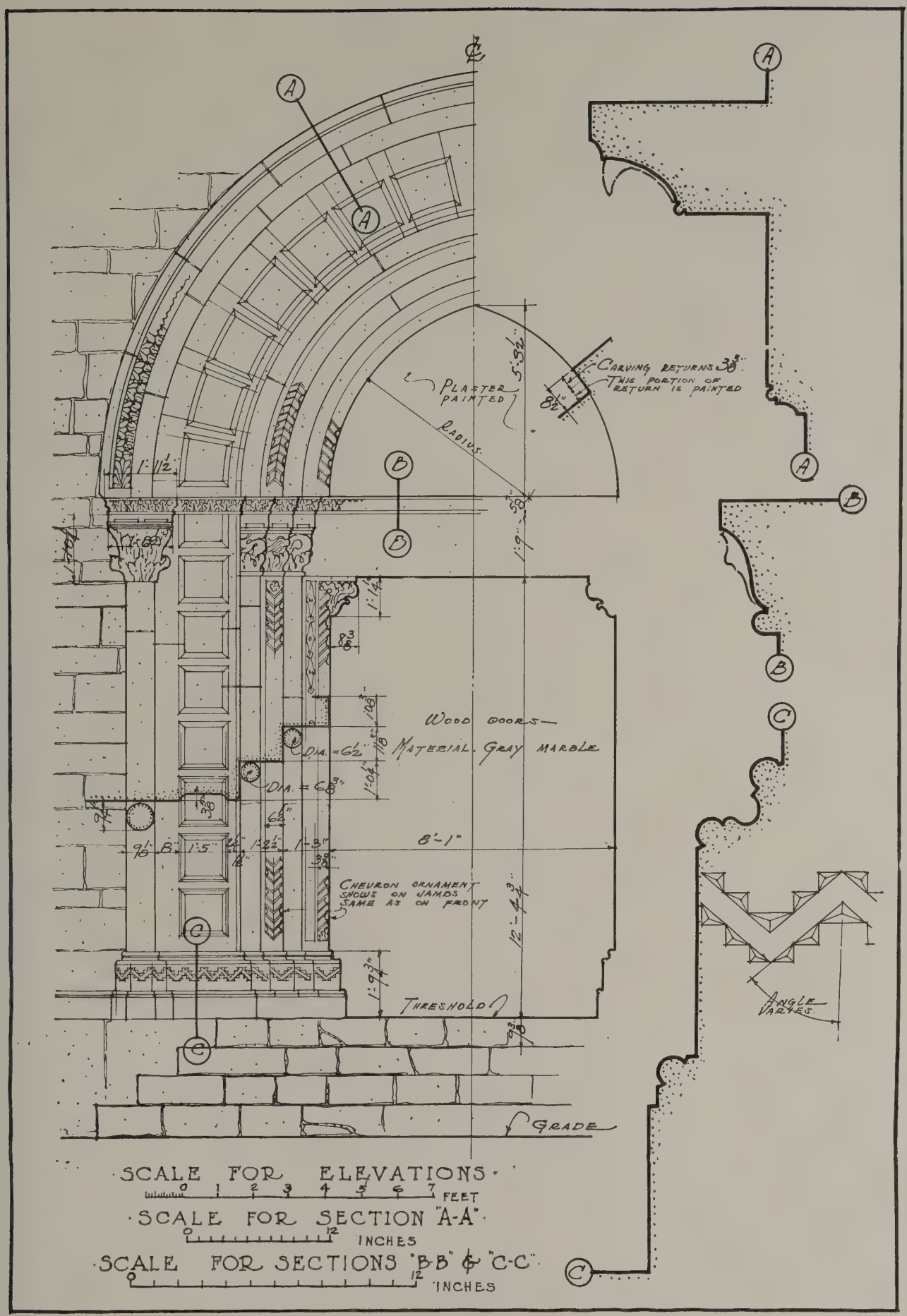
AQUILA—CHURCH OF THE MADONNA DEL SOCCORSO


CONTINUE
CONTINUE
CONTINUE
DETAIL OF CARVED ORNAMENT BELOW
PLASTER PAINTED
DETAIL OF CARVED ORNAMENT BELOW
CARVED CAP RETURNS ON JAMB
TYPICAL UNIT OF ORNAMENT ON CROWN MOULD OF CORNICE
CONTINUE
CONTINUE
7'-1¼"
MATERIAL - RED AND WHITE MARBLE. SHADED WORK IS RED
WOOD DOORS
THRESHOLD
GRADE
SCALE FOR ELEVATION
0 1 2 3 FEET
SCALE FOR DETAILS
0 1 INCHES

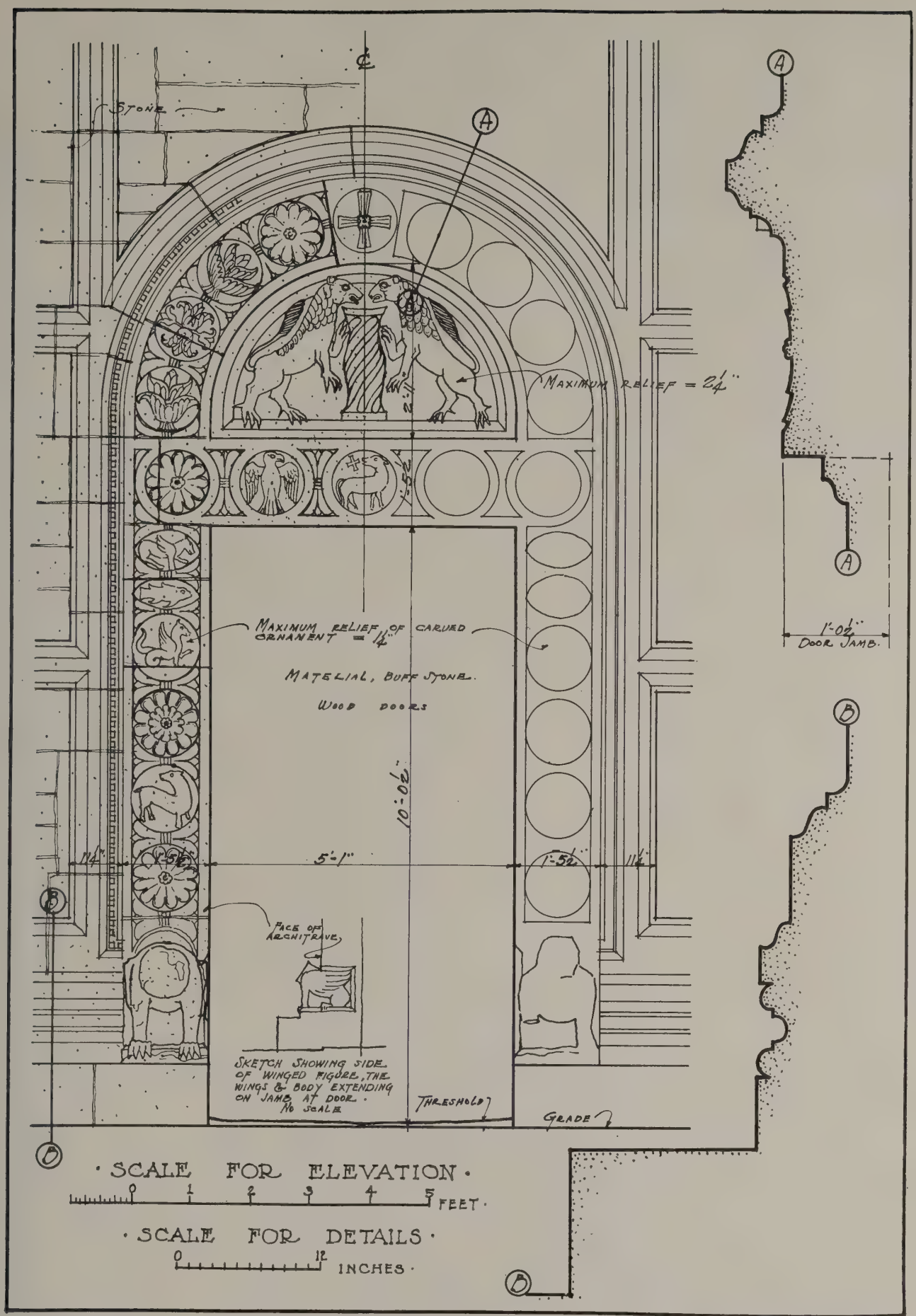
AQUILA—CHURCH OF S. PIETRO DI COPPITO


STONE
TIP OF LIONS NOSE IS 1/2" BEYOND THIS SURFACE
PLASTER PAINTED
FACE OF CORBEL
MATERIAL - GRAY MARBLE
WOOD DOORS
SCALE FOR ELEVATION
0 1 2 3 4 FEET
SCALE FOR DETAILS
0 12 INCHES
THRESHOLD
GRADE
11'-0"
6'-9½"

AQUILA—CHURCH OF S. SILVESTRO

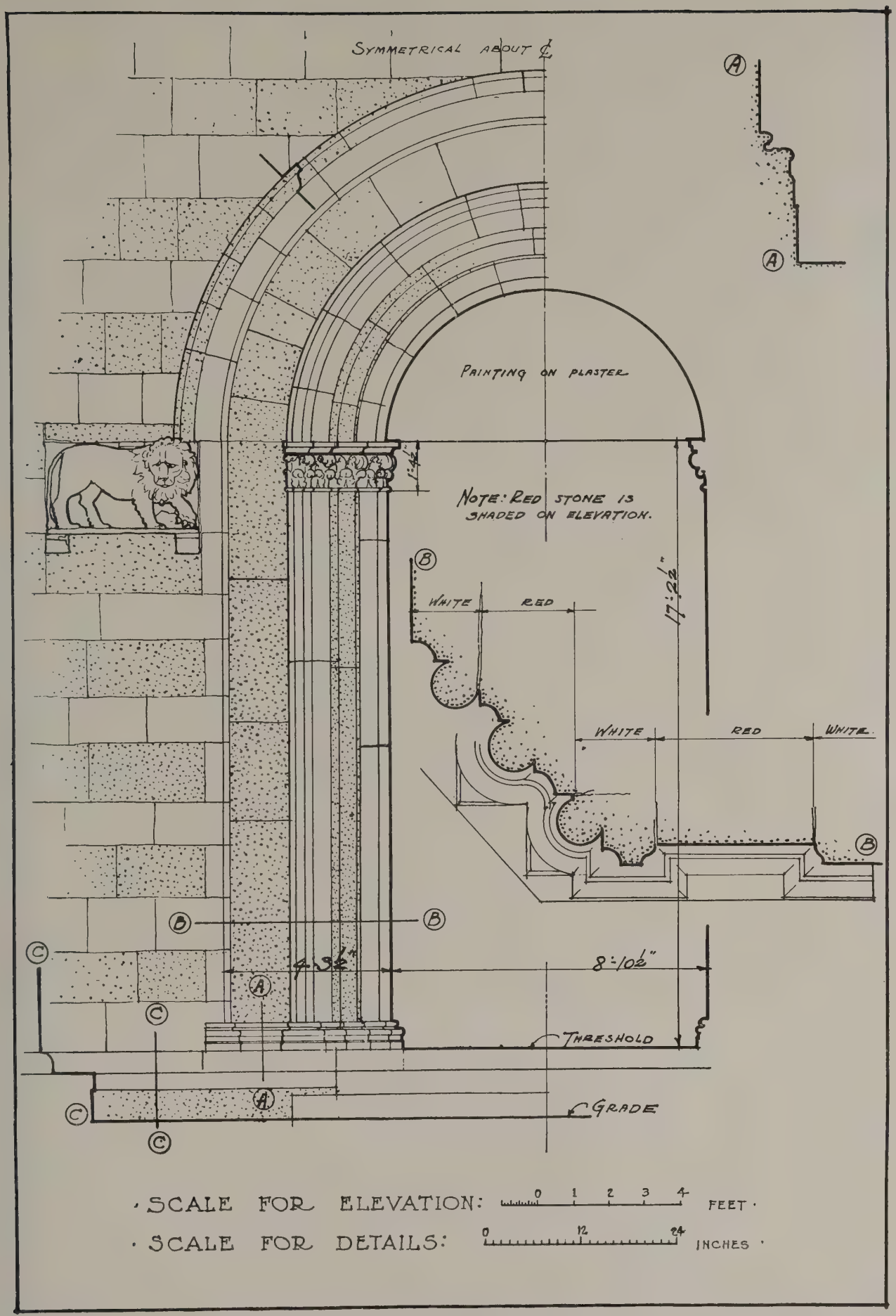

PLASTER PAINTED
RADIUS
CARVING RETURNS 38°
THIS PORTION OF RETURN IS PAINTED
WOOD DOORS
MATERIAL GRAY MARBLE
DIA. = 6½"
DIA. = 6⅝"
8'-1"
CHEVRON ORNAMENT SHOWS ON JAMBS SAME AS ON FRONT
THRESHOLD
GRADE
ANGLE VARIES
SCALE FOR ELEVATIONS
0 1 2 3 4 5 6 7 FEET
SCALE FOR SECTION "A-A"
0 12 INCHES
SCALE FOR SECTIONS "B-B" & "C-C"
0 12 INCHES

ASSISI—AISLE DOORWAY, CATHEDRAL

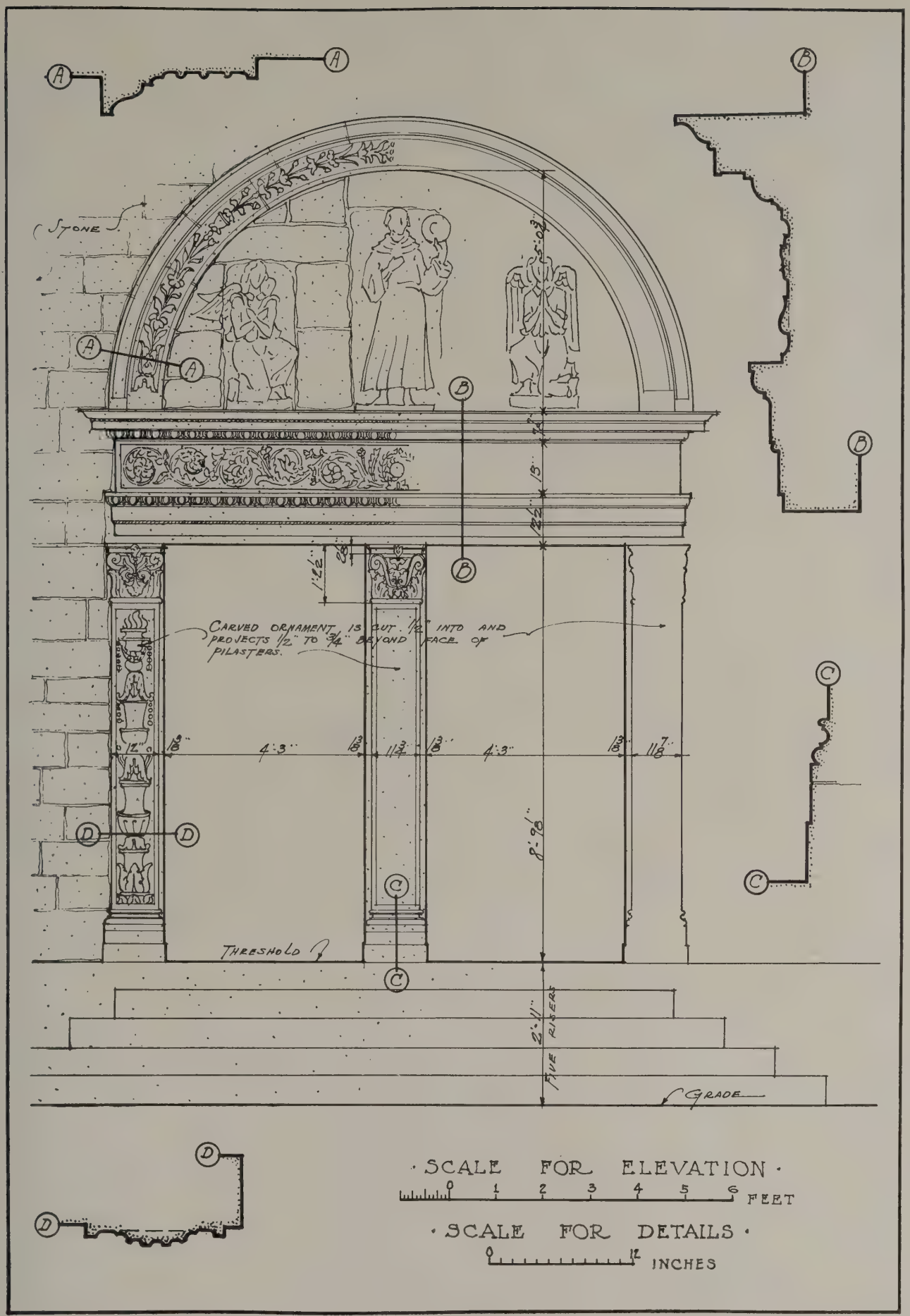

STONE
MAXIMUM RELIEF = 2½"
MAXIMUM RELIEF OF CARVED ORNAMENT = 1½"
MATERIAL, BUFF STONE.
WOOD DOORS
10'-0½"
5'-1"
1'-5½"
1'-0½"
DOOR JAMB.
FACE OF ARCHITRAVE
SKETCH SHOWING SIDE OF WINGED FIGURE, THE WINGS & BODY EXTENDING ON JAMB AT DOOR. No SCALE
THRESHOLD
GRADE
· SCALE FOR ELEVATION ·
0 1 2 3 4 5 FEET
· SCALE FOR DETAILS ·
0 12 INCHES

ASSISI—SANTA CHIARA

13


SYMMETRICAL ABOUT ℄
PAINTING ON PLASTER
NOTE: RED STONE IS SHADED ON ELEVATION.
WHITE
RED
WHITE
RED
WHITE
17'-2½"
4'-3½"
8'-10½"
THRESHOLD
GRADE
SCALE FOR ELEVATION: 0 1 2 3 4 FEET
SCALE FOR DETAILS: 0 12 24 INCHES

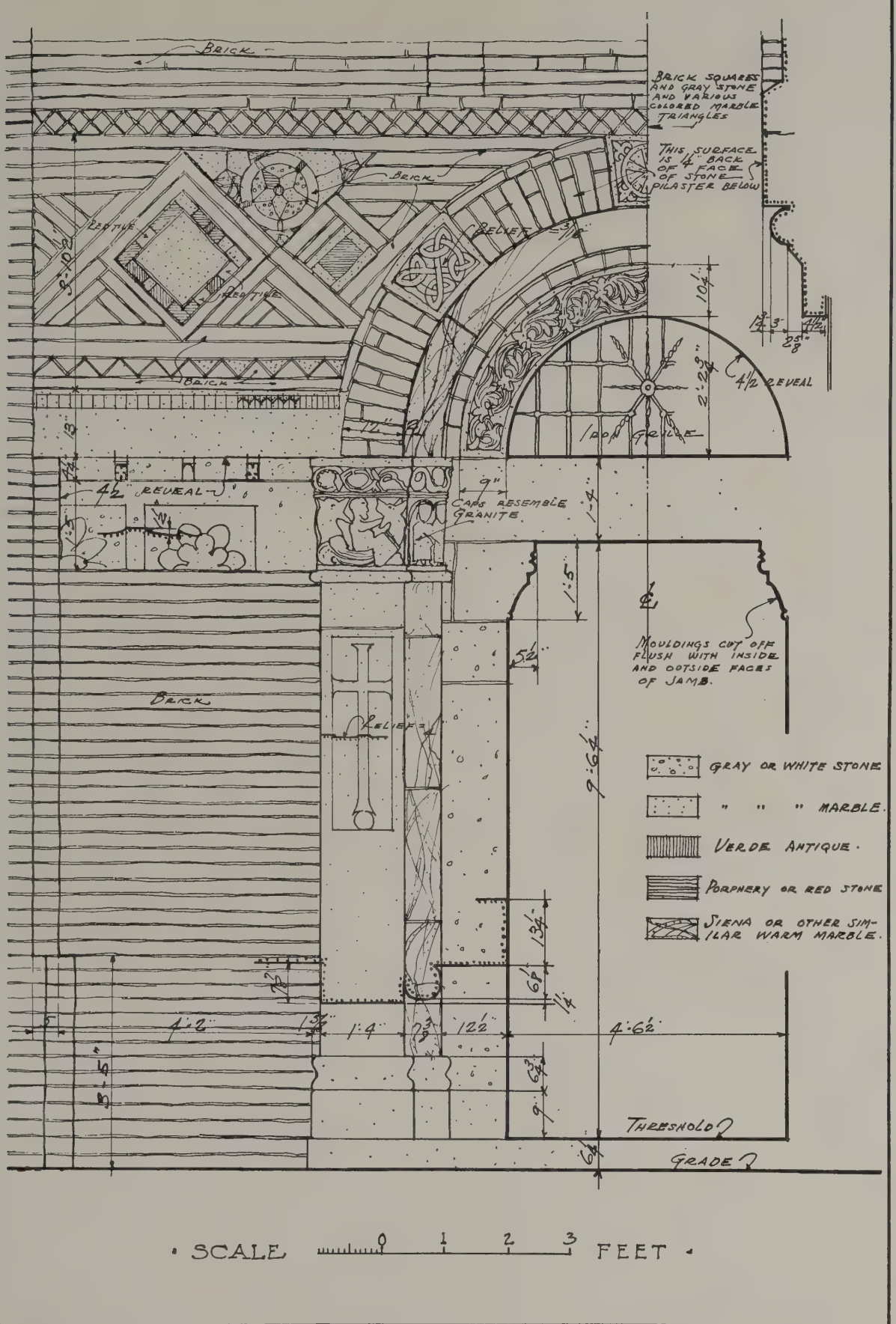
ASSISI—CHAPEL OF S. BERNARDINO


STONE
CARVED ORNAMENT IS CUT 1/2" INTO AND PROJECTS 1/2" TO 3/4" BEYOND FACE OF PILASTERS.
THRESHOLD
FIVE RISERS
GRADE
SCALE FOR ELEVATION
0 1 2 3 4 5 6 FEET
SCALE FOR DETAILS
0 12 INCHES

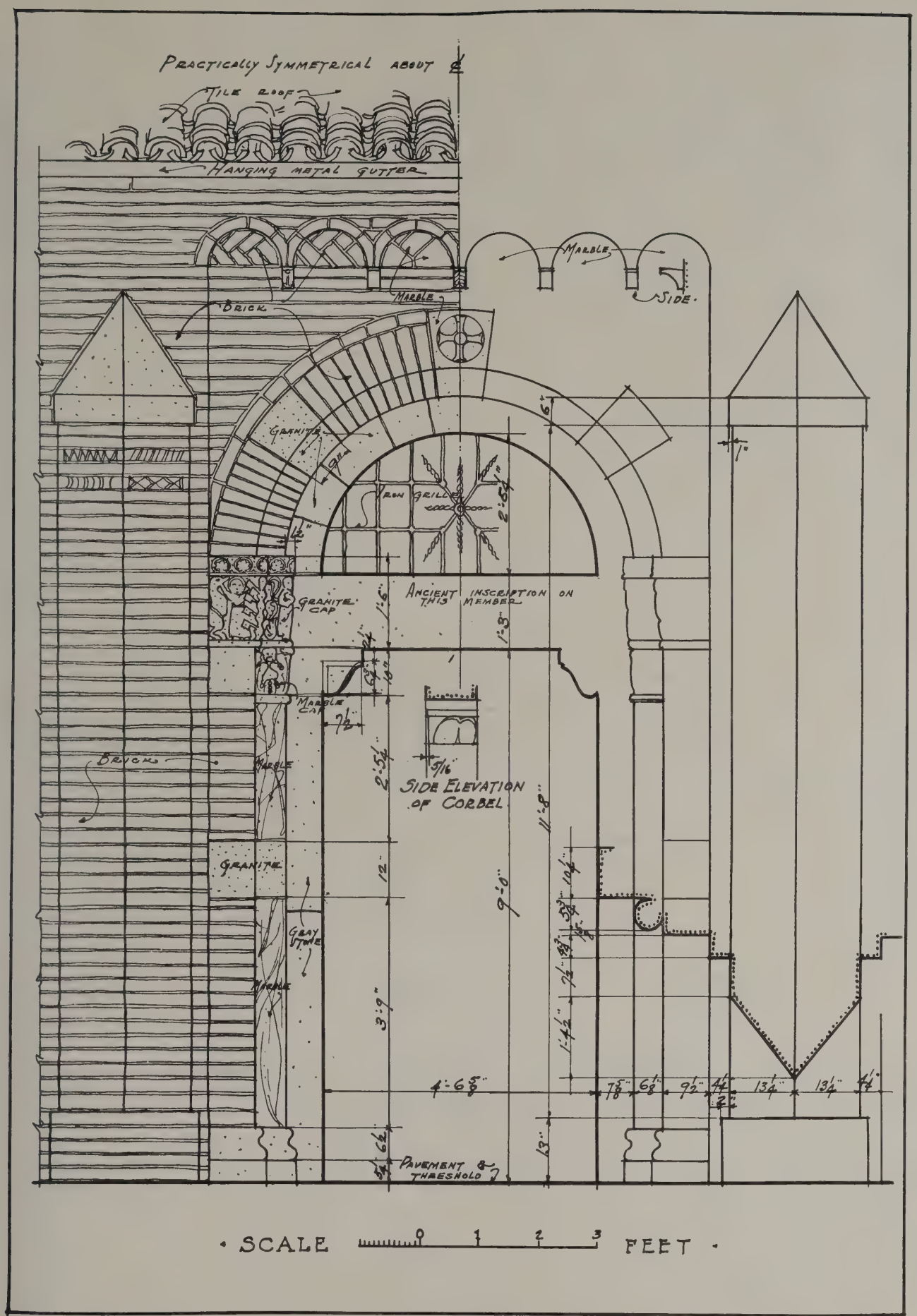
ALTAMURA—CATHEDRAL

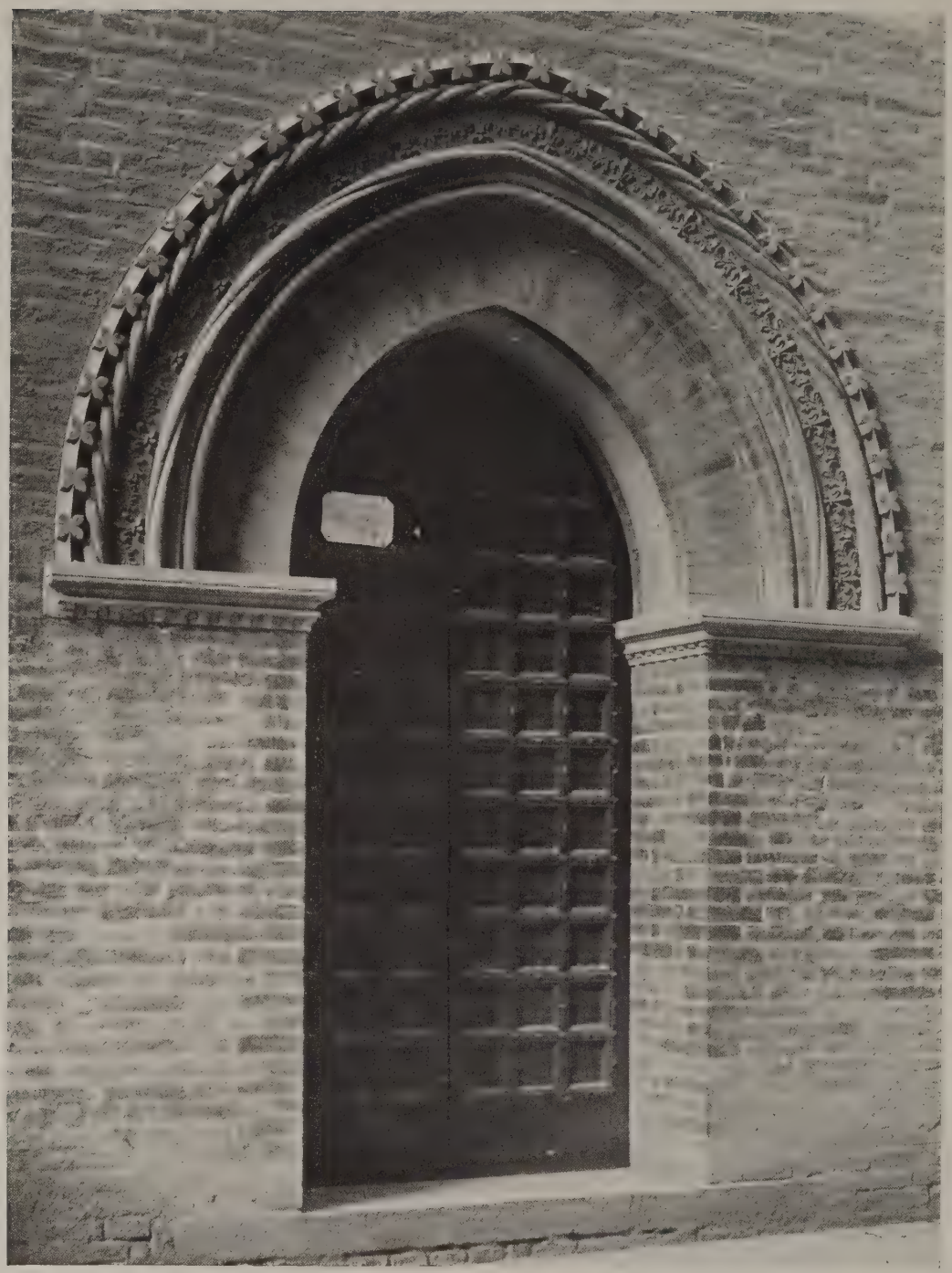
ALTAMURA—CATHEDRAL

BOLOGNA—MAIN ENTRANCE, CHURCH OF S. STEFANO

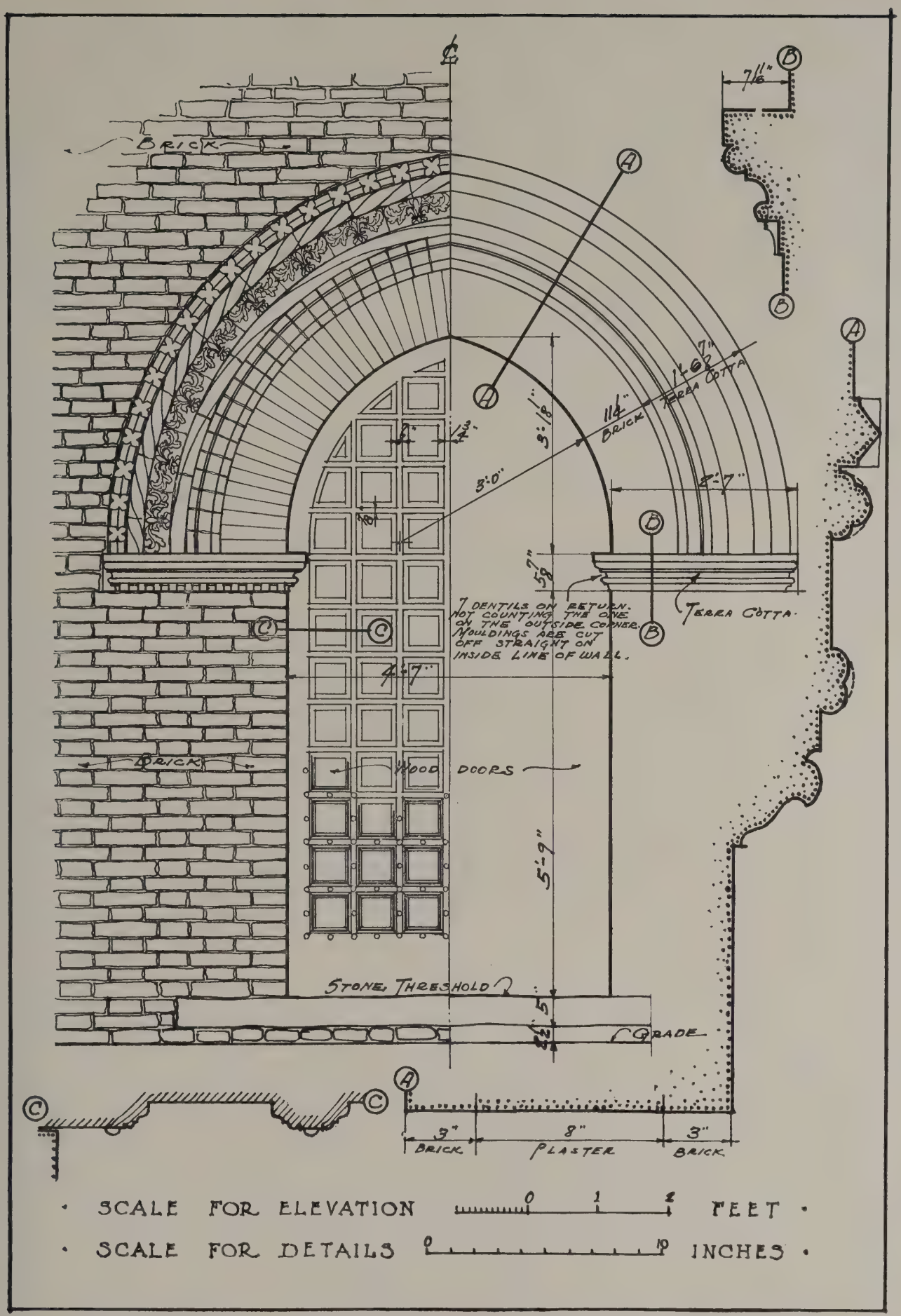

BRICK
BRICK
BRICK
BRICK
RELIEF
RELIEF
RELIEF
BRICK SQUARES AND GRAY STONE AND VARIOUS COLORED MARBLE TRIANGLES
THIS SURFACE IS BACK OF FACE OF STONE PILASTER BELOW
4½ REVEAL
IRON GRILLE
4½ REVEAL
CAPS RESEMBLE GRANITE
MOULDINGS CUT OFF FLUSH WITH INSIDE AND OUTSIDE FACES OF JAMB.
GRAY OR WHITE STONE
" " " MARBLE.
VERDE ANTIQUE.
PORPHERY OR RED STONE
SIENA OR OTHER SIMILAR WARM MARBLE.
THRESHOLD
GRADE
SCALE 0 1 2 3 FEET

BOLOGNA—SIDE ENTRANCE, CHURCH OF S. STEFANO

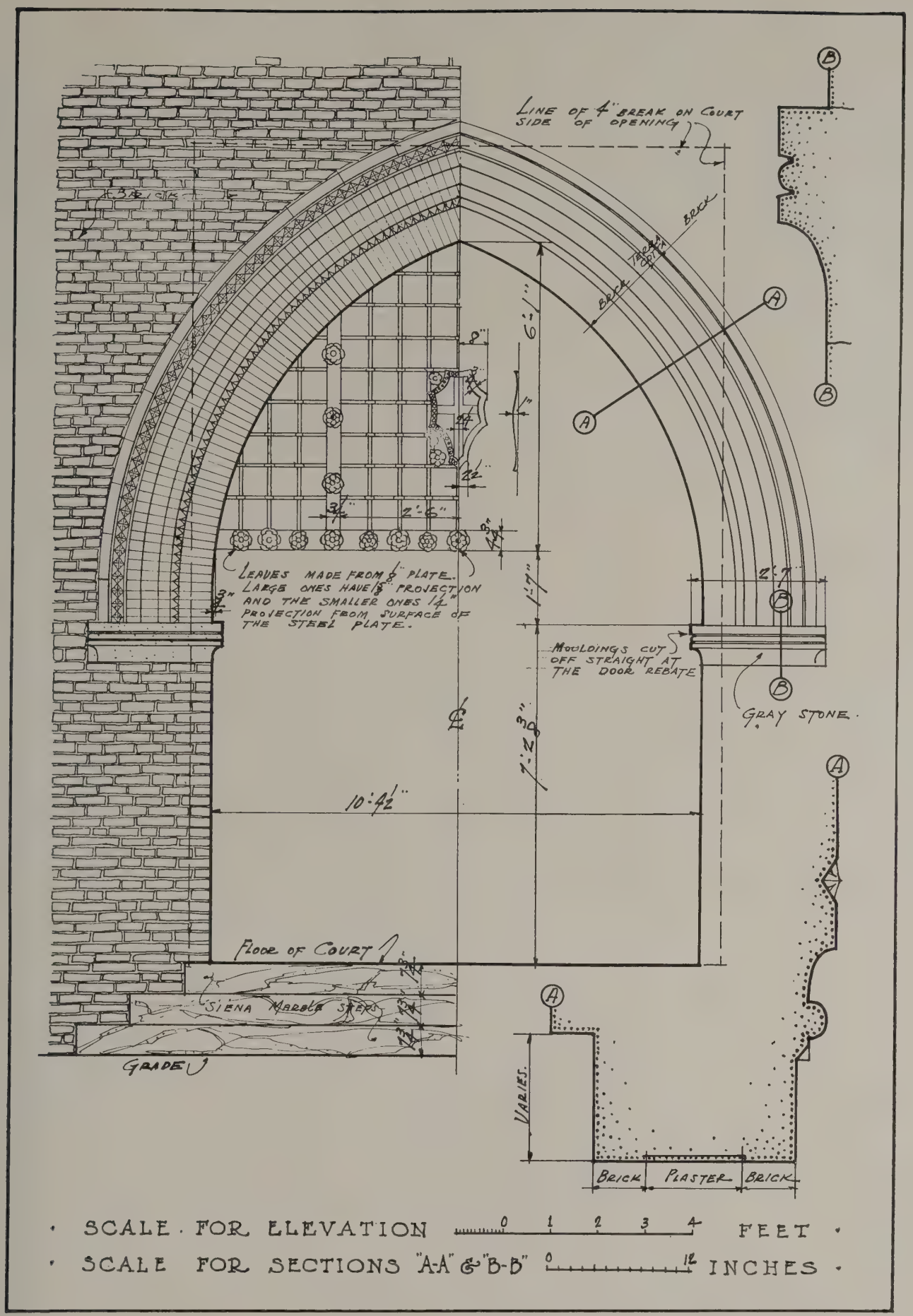

PRACTICALLY SYMMETRICAL ABOUT ℄
TILE ROOF
HANGING METAL GUTTER
MARBLE
SIDE
BRICK
GRANITE
IRON GRILL
ANCIENT INSCRIPTION ON THIS MEMBER
GRANITE CAP
MARBLE CAP
BRICK
MARBLE
GRANITE
GRAY STONE
MARBLE
SIDE ELEVATION OF CORBEL
PAVEMENT & THRESHOLD
SCALE 0 1 2 3 FEET

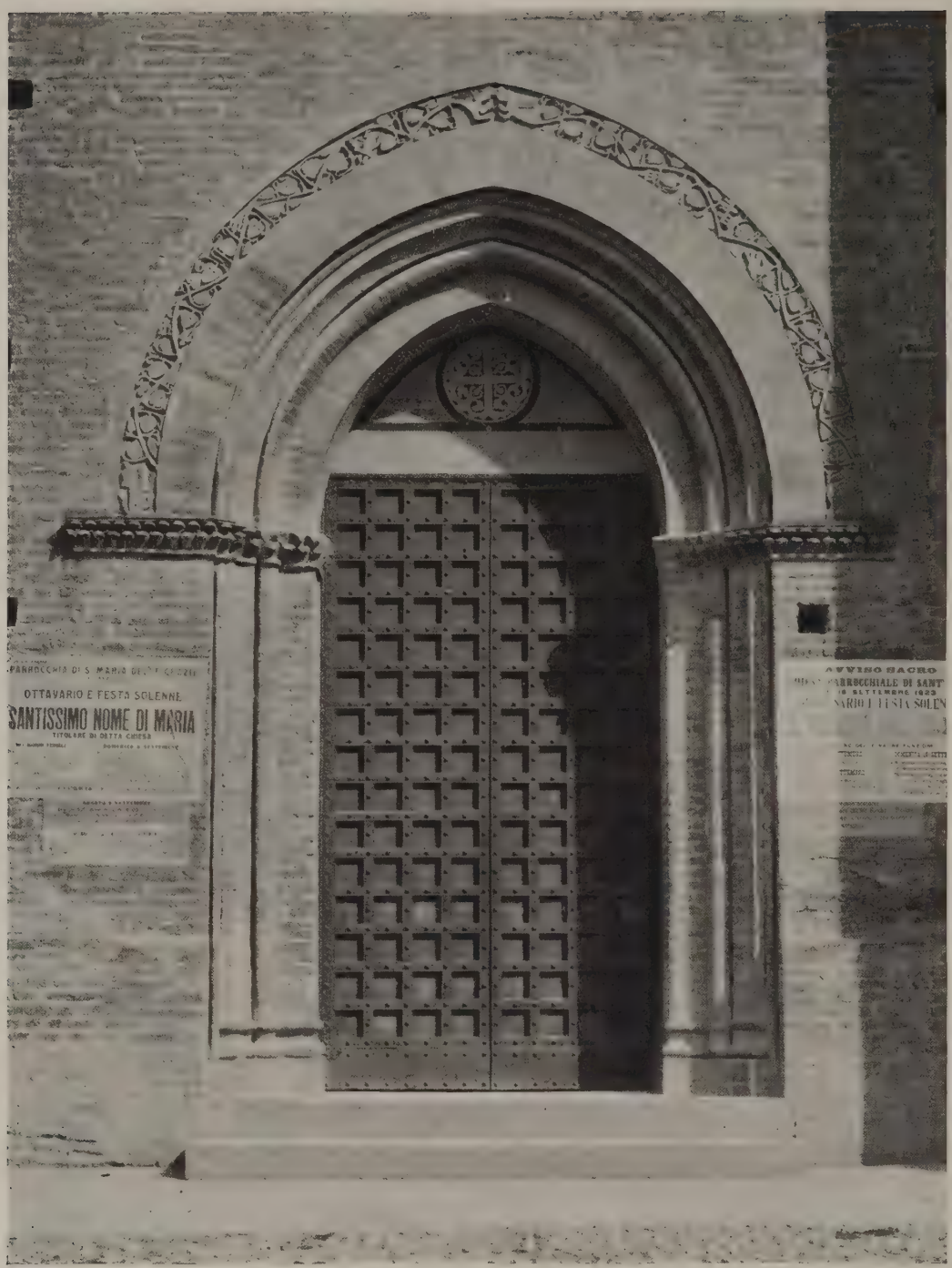


BOLOGNA—DOORWAY TO CHAPEL, PALAZZO DEL RE ENZIO

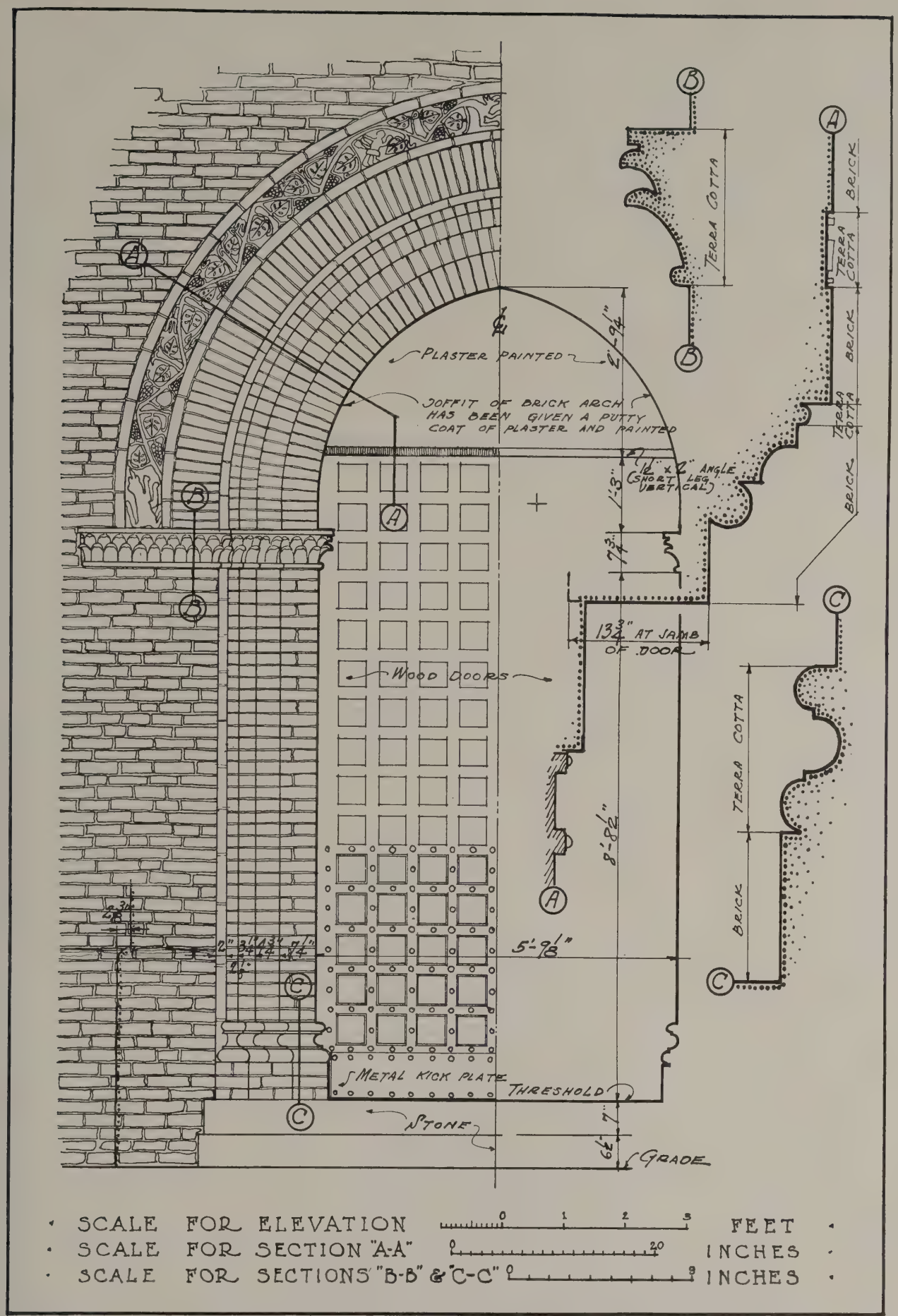

BRICK
7 DENTILS ON RETURN. NOT COUNTING THE ONE ON THE OUTSIDE CORNER. MOULDINGS ARE CUT OFF STRAIGHT ON INSIDE LINE OF WALL.
TERRA COTTA
BRICK
WOOD DOORS
STONE THRESHOLD
GRADE
3" BRICK
8" PLASTER
3" BRICK
SCALE FOR ELEVATION 0 1 2 FEET
SCALE FOR DETAILS 0 10 INCHES

BOLOGNA—ENTRANCE TO COURT, PALAZZO DEL RE ENZIO

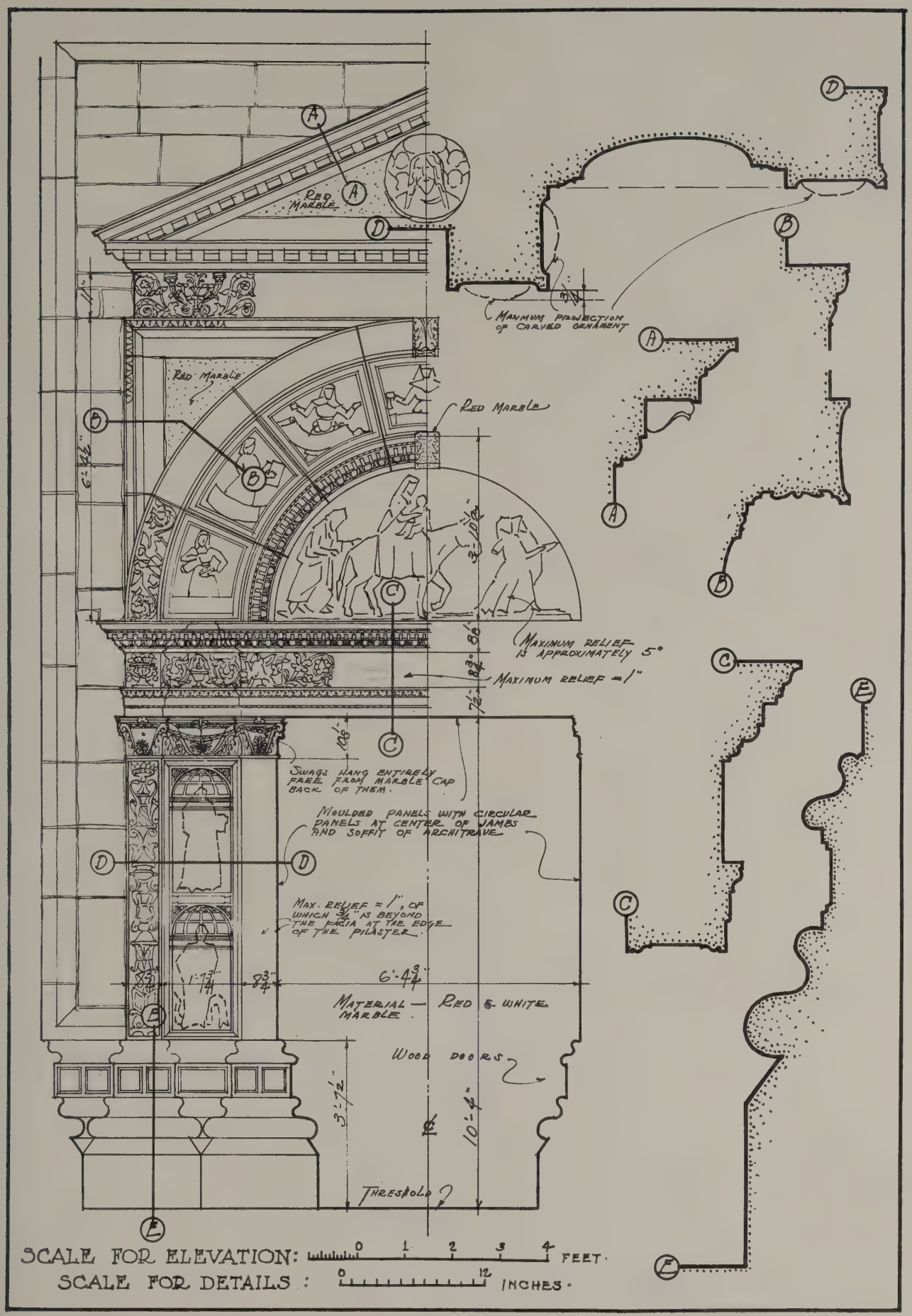

LINE OF 4" BREAK ON COURT SIDE OF OPENING
BRICK
BRICK
BRICK
8"
6'-1"
1"
3½"
2'-6"
LEAVES MADE FROM ⅛" PLATE. LARGE ONES HAVE ⅛" PROJECTION AND THE SMALLER ONES ¼" PROJECTION FROM SURFACE OF THE STEEL PLATE.
1'-7"
2'-7"
MOULDINGS CUT OFF STRAIGHT AT THE DOOR REBATE
GRAY STONE.
7'-2½"
10'-4½"
FLOOR OF COURT
SIENA MARBLE STEPS
GRADE
VARIES.
BRICK
PLASTER
BRICK
A
B
SCALE FOR ELEVATION 0 1 2 3 4 FEET
SCALE FOR SECTIONS "A-A" & "B-B" 0 12 INCHES



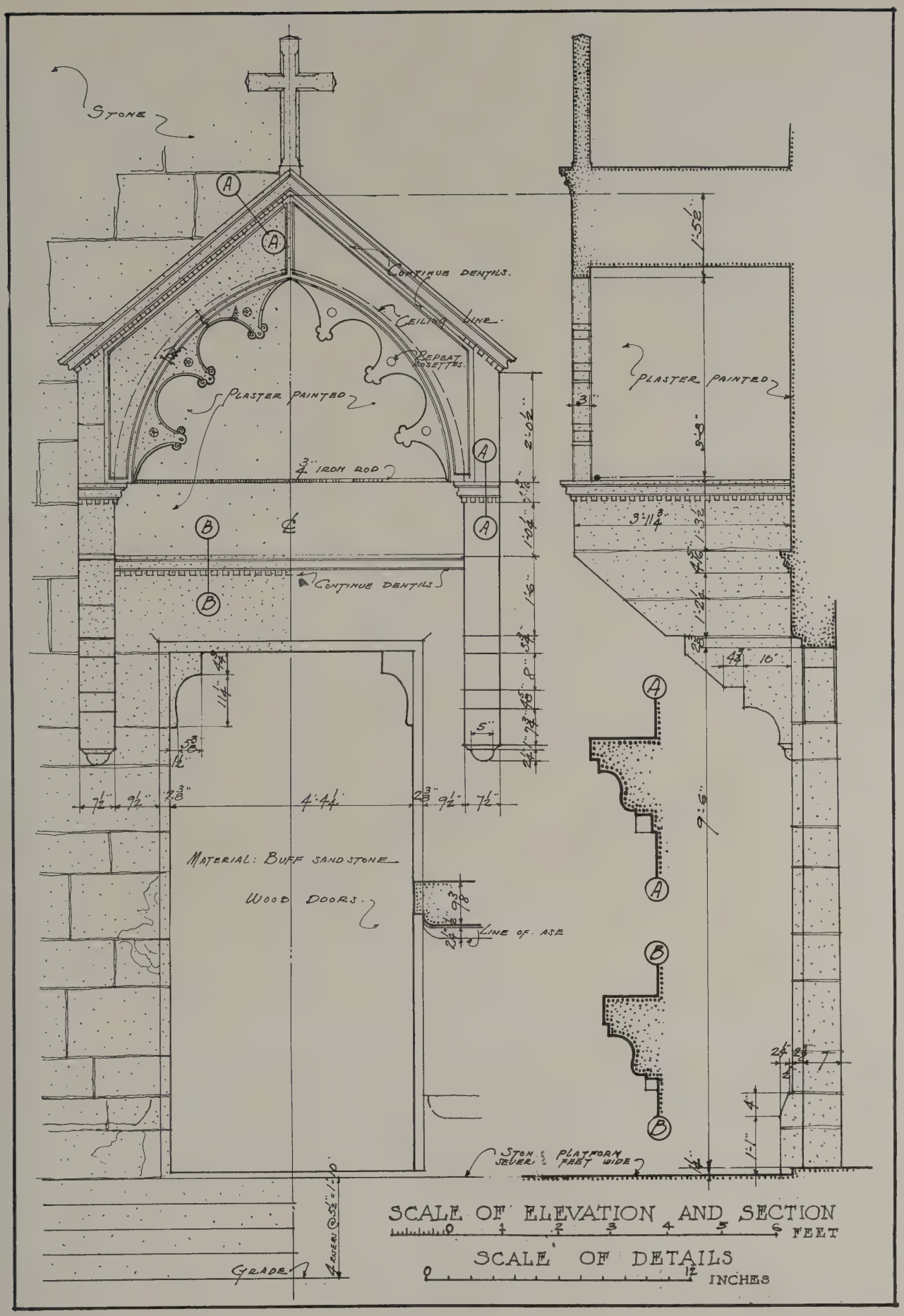
BOLOGNA—AISLE DOORWAY, CHURCH OF SAN FRANCESCO


PLASTER PAINTED
JOFFIT OF BRICK ARCH HAS BEEN GIVEN A PUTTY COAT OF PLASTER AND PAINTED
WOOD DOORS
METAL KICK PLATE
THRESHOLD
STONE
GRADE
TERRA COTTA
BRICK
SCALE FOR ELEVATION FEET
SCALE FOR SECTION "A-A" INCHES
SCALE FOR SECTIONS "B-B" & "C-C" INCHES

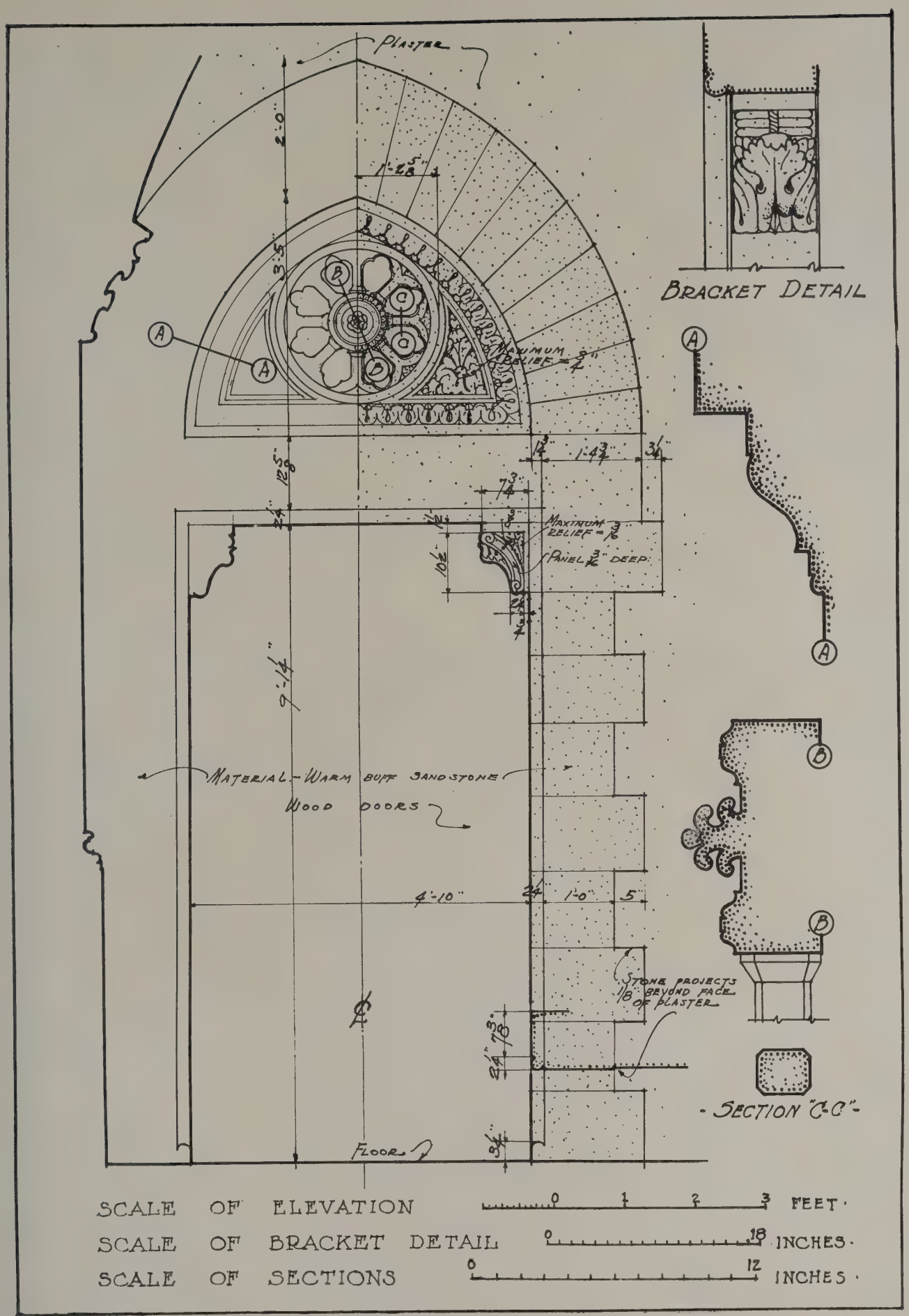
COMO—SIDE DOOR, CATHEDRAL


RED MARBLE
MAXIMUM PROJECTION OF CARVED ORNAMENT
RED MARBLE
RED MARBLE
MAXIMUM RELIEF IS APPROXIMATELY 5"
MAXIMUM RELIEF = 1"
SWAGS HANG ENTIRELY FREE FROM MARBLE CAP BACK OF THEM.
MOULDED PANELS WITH CIRCULAR PANELS AT CENTER OF JAMBS AND SOFFIT OF ARCHITRAVE
MAX. RELIEF = 1", OF WHICH 3/4" IS BEYOND THE FACIA AT THE EDGE OF THE PILASTER.
6'-4 3/4"
MATERIAL — RED & WHITE MARBLE.
WOOD DOORS
10'-4"
THRESHOLD
SCALE FOR ELEVATION: 0 1 2 3 4 FEET.
SCALE FOR DETAILS: 0 12 INCHES.

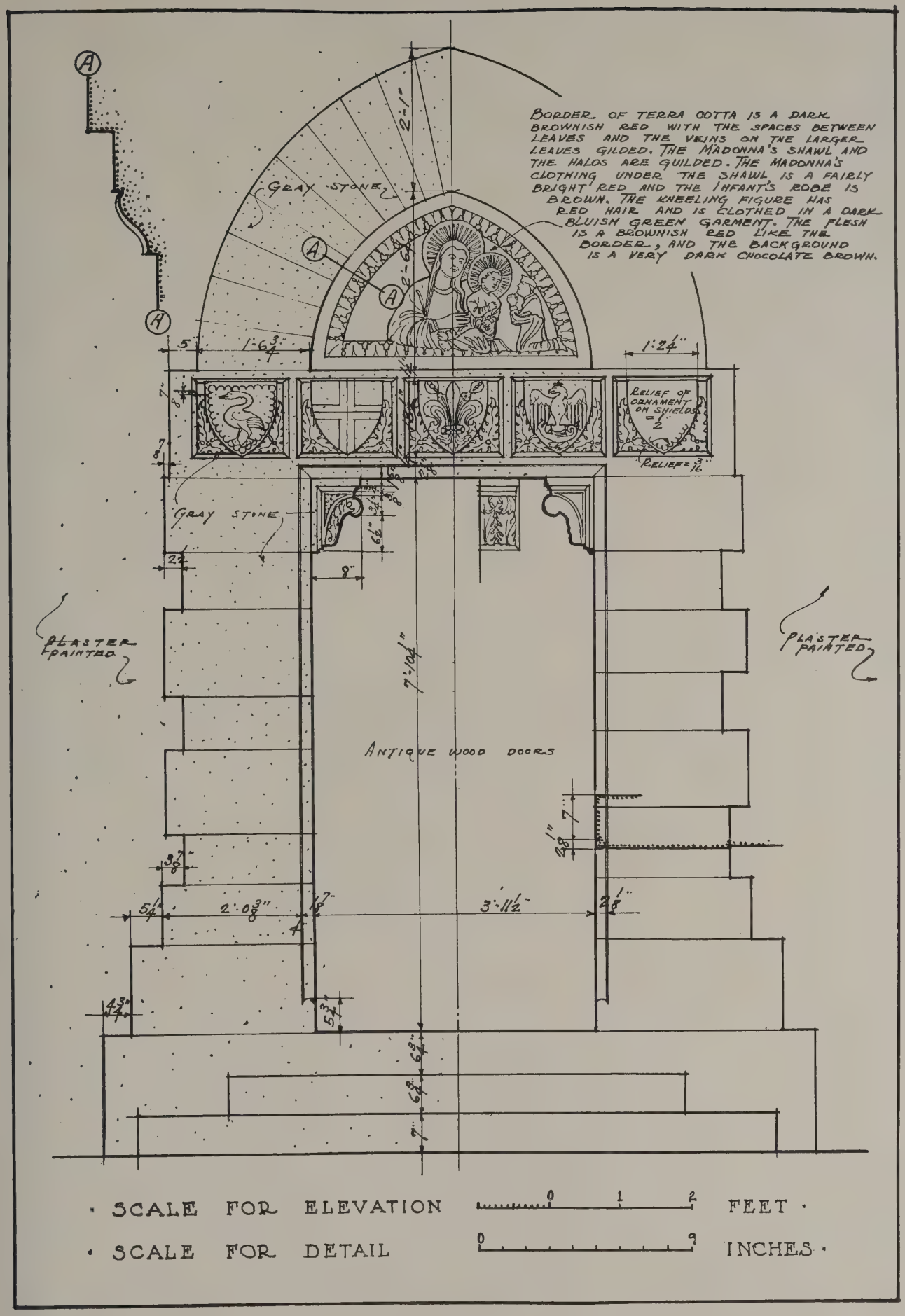
FIESOLE—CHURCH OF SAN FRANCESCO


STONE
CONTINUE DENTILS.
CEILING LINE.
REPEAT ROSETTES.
PLASTER PAINTED
3/4" IRON ROD
CONTINUE DENTILS
PLASTER PAINTED
MATERIAL: BUFF SAND STONE
WOOD DOORS.
LINE OF ASE
STONE SEWER
PLATFORM FEET WIDE
GRADE
SEWER @ 0.5% = 1:10
SCALE OF ELEVATION AND SECTION
0 1 2 3 4 5 6 FEET
SCALE OF DETAILS
0 12 INCHES

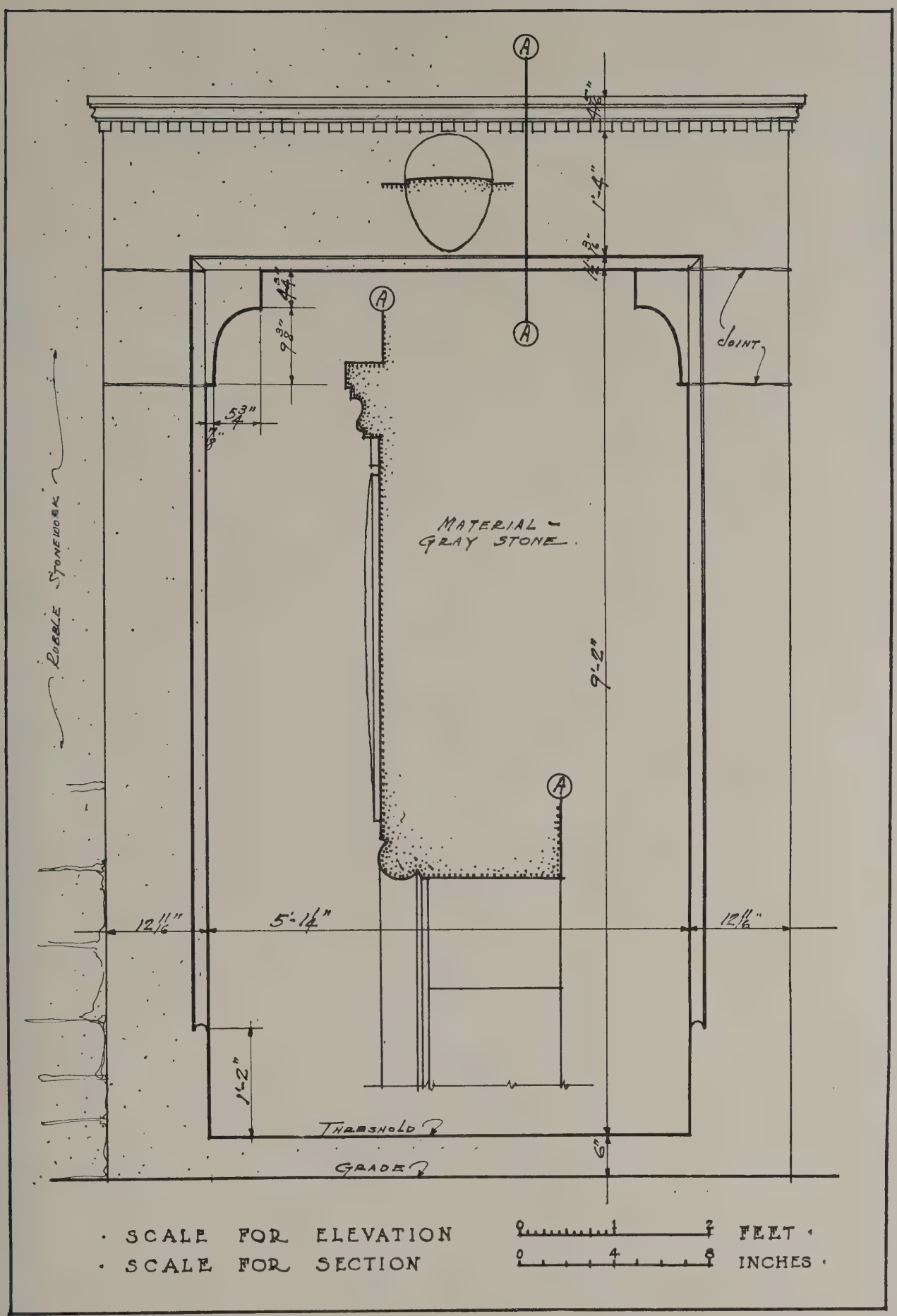
FLORENCE—DOORWAY ON BALCONY, BARGELLO

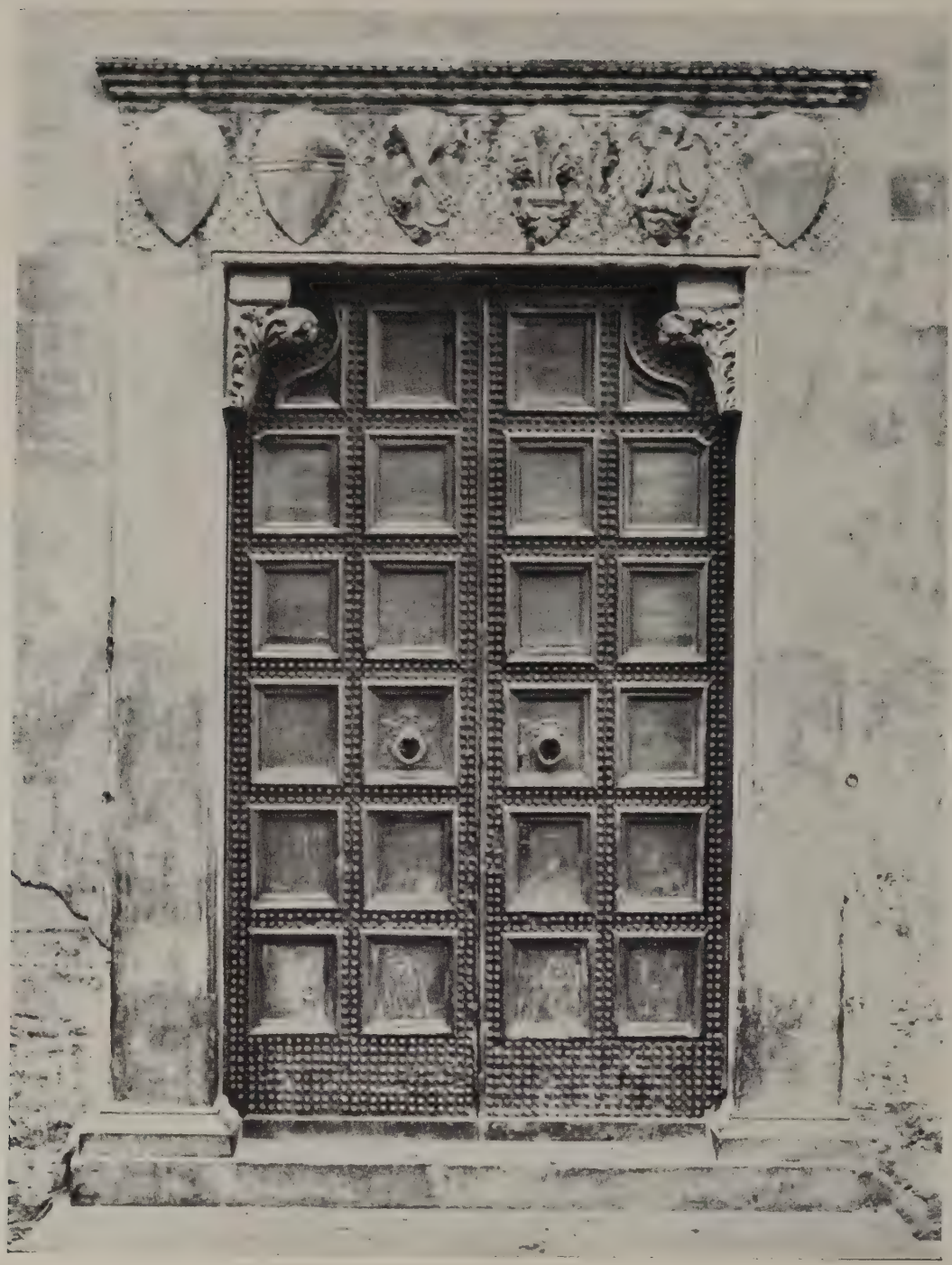

PLASTER
BRACKET DETAIL
MAXIMUM RELIEF = 3/4"
MAXIMUM RELIEF = 3/16"
PANEL 3/16" DEEP
MATERIAL - WARM BUFF SANDSTONE
WOOD DOORS
STONE PROJECTS 1/8" BEYOND FACE OF PLASTER
FLOOR
- SECTION "C-C" -
SCALE OF ELEVATION 0 1 2 3 FEET
SCALE OF BRACKET DETAIL 0 18 INCHES
SCALE OF SECTIONS 0 12 INCHES

FLORENCE—DOORWAY TO CHAPEL, BARGELLO

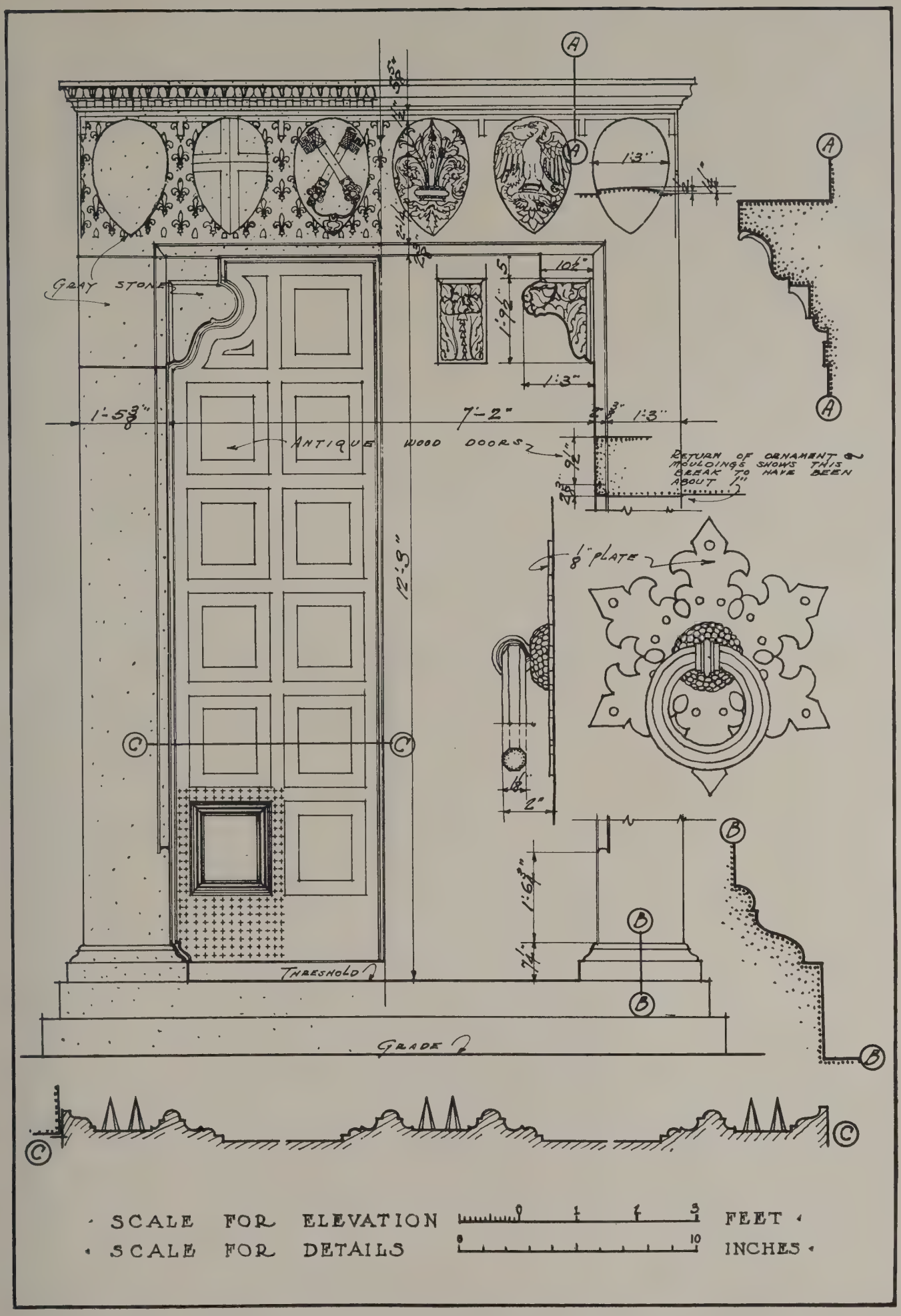

BORDER OF TERRA COTTA IS A DARK BROWNISH RED WITH THE SPACES BETWEEN LEAVES AND THE VEINS ON THE LARGER LEAVES GILDED. THE MADONNA'S SHAWL AND THE HALOS ARE GUILDED. THE MADONNA'S CLOTHING UNDER THE SHAWL IS A FAIRLY BRIGHT RED AND THE INFANT'S ROBE IS BROWN. THE KNEELING FIGURE HAS RED HAIR AND IS CLOTHED IN A DARK BLUISH GREEN GARMENT. THE FLESH IS A BROWNISH RED LIKE THE BORDER, AND THE BACKGROUND IS A VERY DARK CHOCOLATE BROWN.
GRAY STONE
GRAY STONE
RELIEF OF ORNAMENT ON SHIELDS = 1/2"
RELIEF = 3/16"
PLASTER PAINTED
PLASTER PAINTED
ANTIQUE WOOD DOORS
SCALE FOR ELEVATION 0 1 2 FEET
SCALE FOR DETAIL 0 9 INCHES

FLORENCE—DOORWAY ON PIAZZA DAVANZATI


A
A
A
A
JOINT
MATERIAL - GRAY STONE.
COBBLE STONEWORK
12 11/16"
5'-1 1/4"
12 11/16"
9'-2"
1'-2"
THRESHOLD
GRADE
6"
SCALE FOR ELEVATION
SCALE FOR SECTION
FEET
INCHES

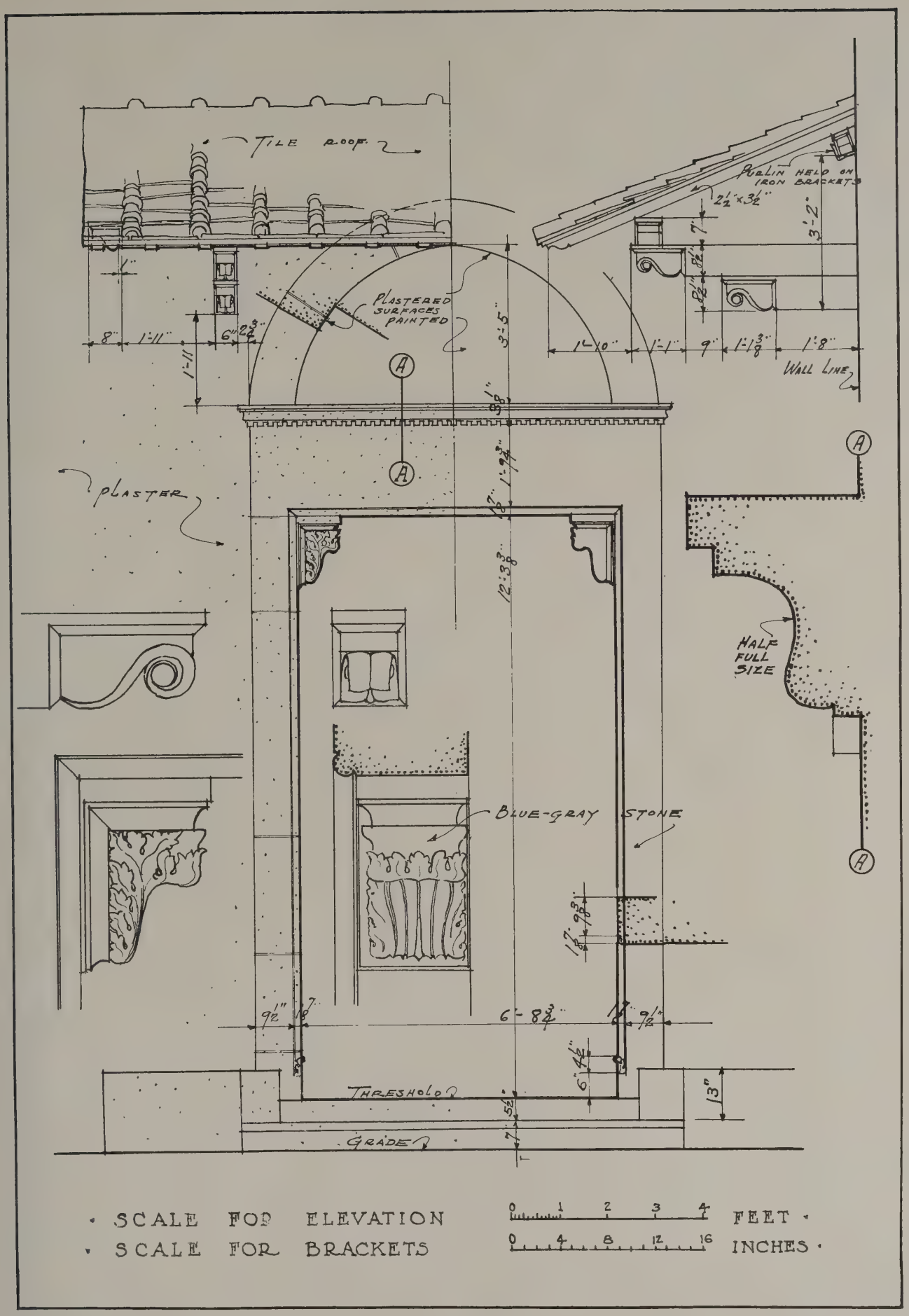


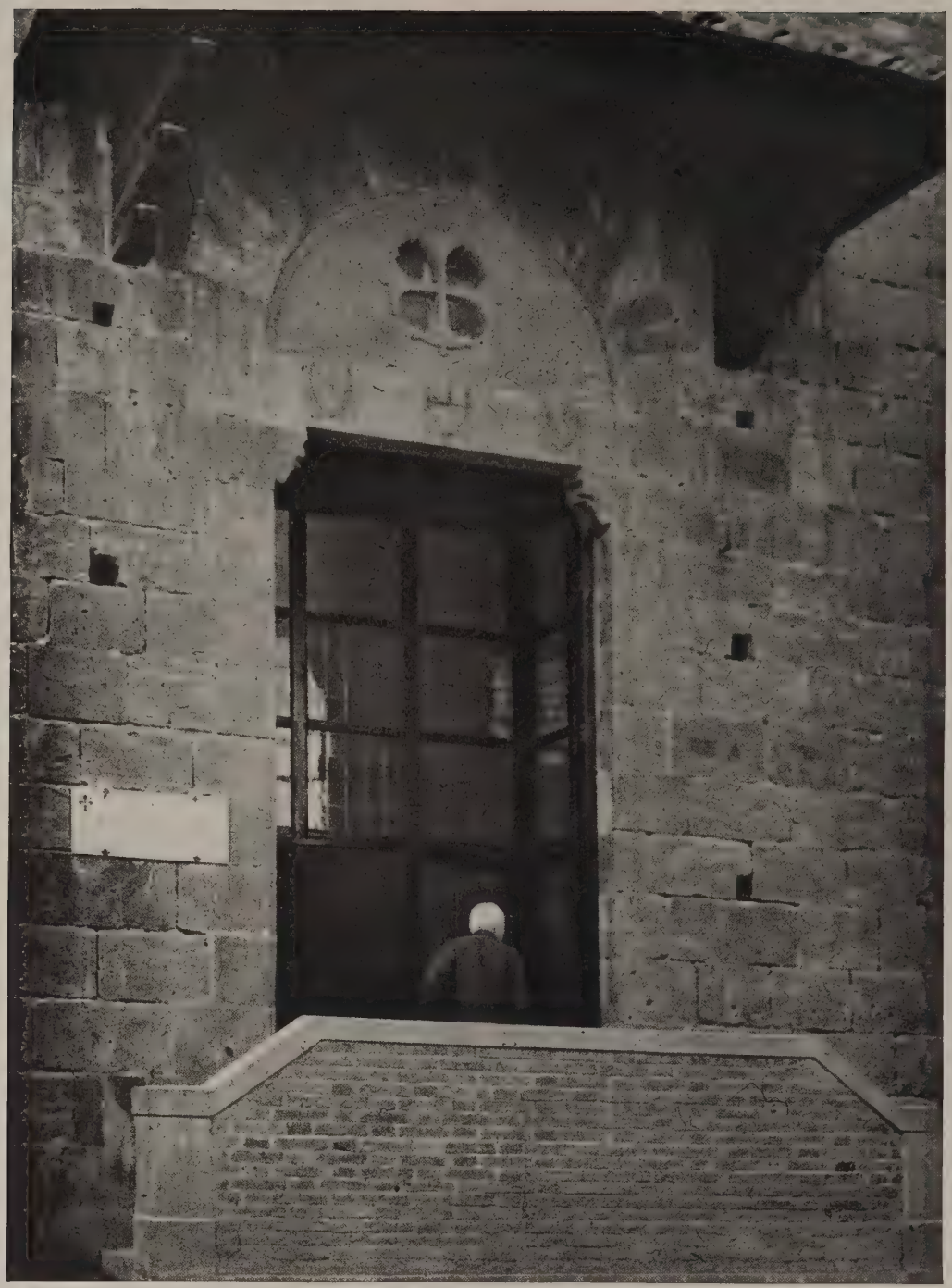
FLORENCE—DOORWAY IN MUSEO S. MARCO


GRAY STONE
ANTIQUE WOOD DOORS
RETURN OF ORNAMENT & MOULDINGS SHOWS THIS BREAK TO HAVE BEEN ABOUT 1"
1/8" PLATE
THRESHOLD
GRADE
SCALE FOR ELEVATION
FEET
SCALE FOR DETAILS
INCHES

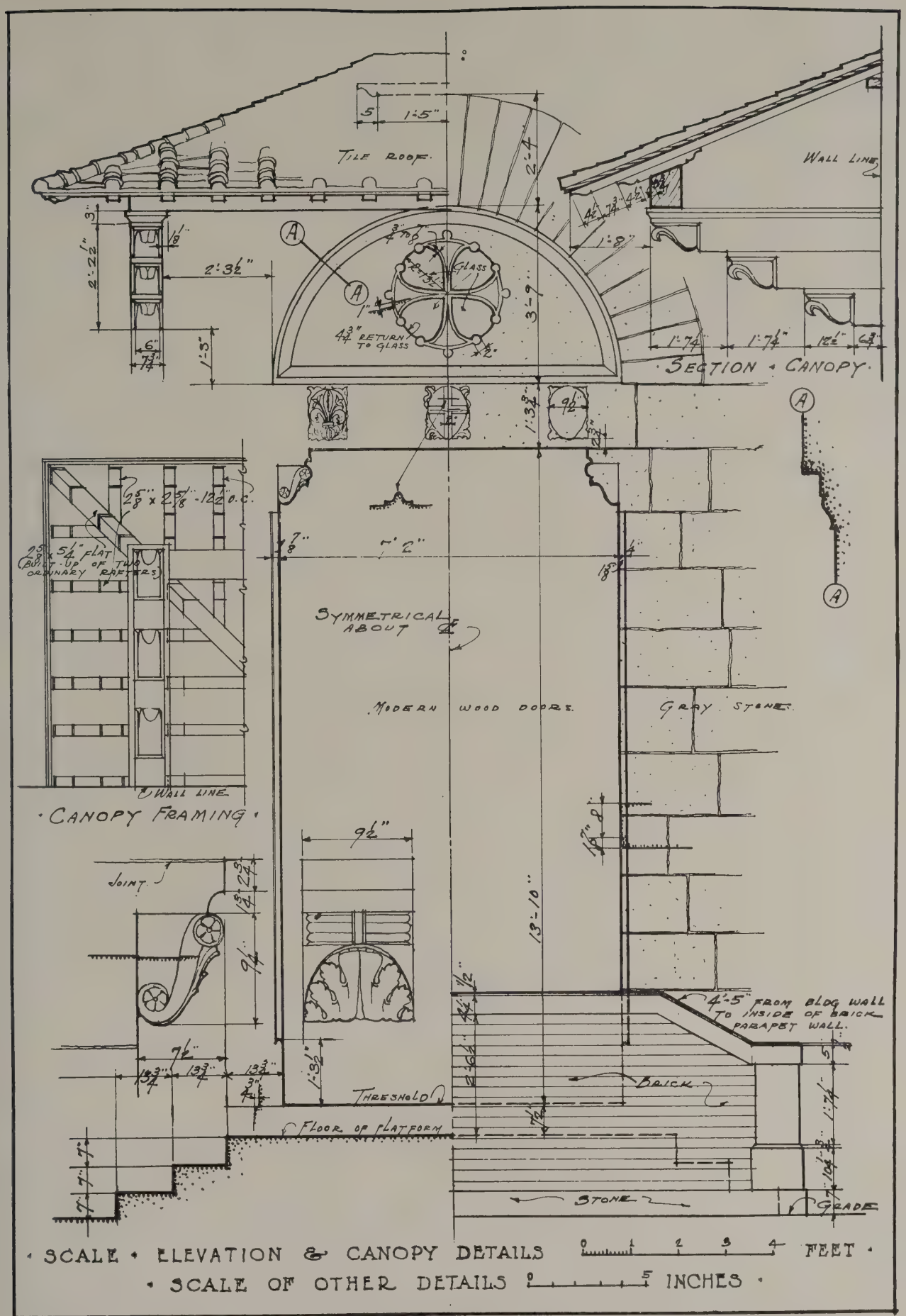
FLORENCE—DOORWAY, CHURCH OF ORBETELLO

CLEVELAND
SCHOOL OF ART
LIBRARY

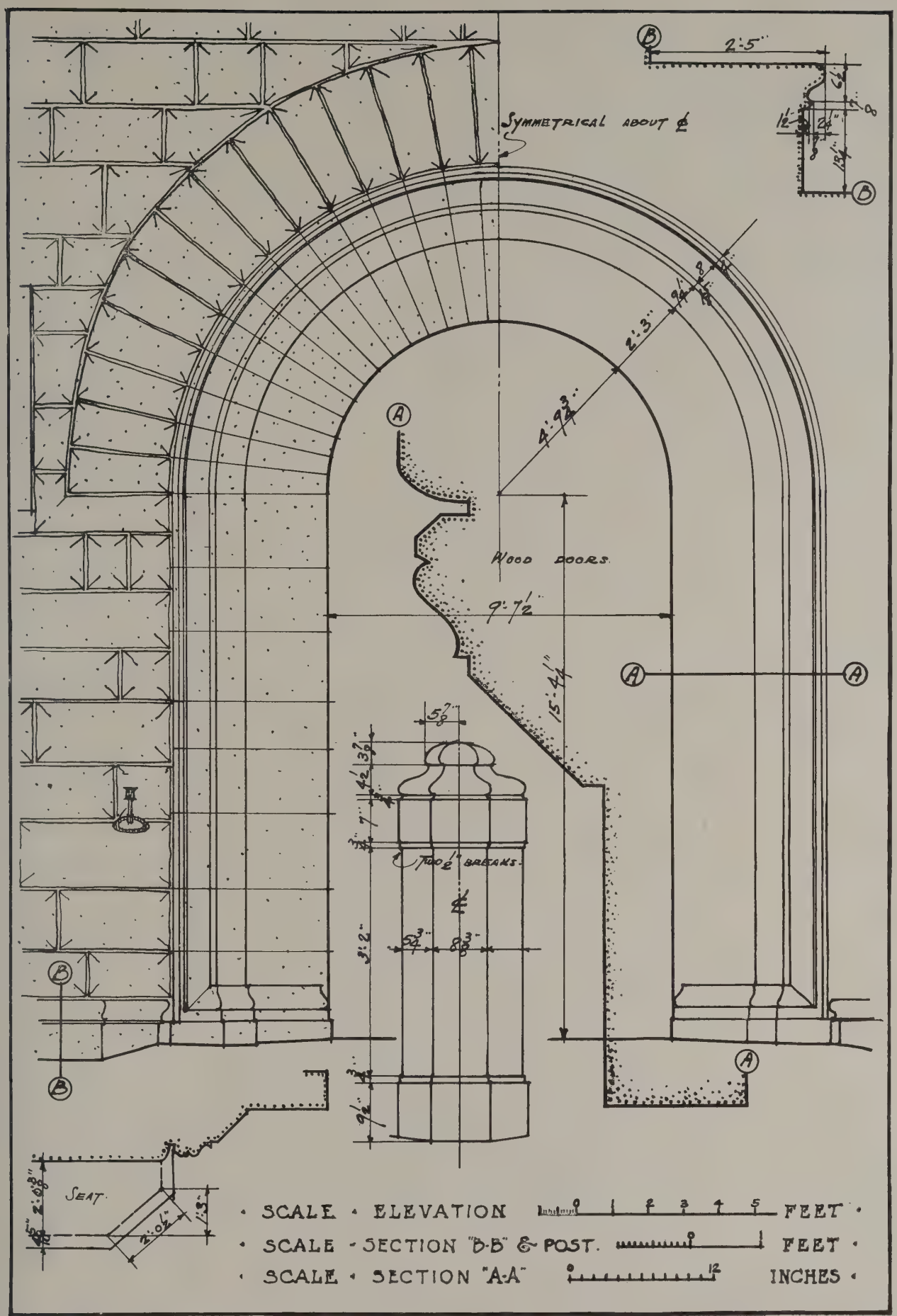

TILE ROOF
PLASTERED SURFACES PAINTED
PURLIN HELD ON IRON BRACKETS
2½"×3½"
3'-2"
WALL LINE
plaster
HALF FULL SIZE
BLUE-GRAY STONE
THRESHOLD
GRADE
13"
SCALE FOR ELEVATION
SCALE FOR BRACKETS
FEET
INCHES

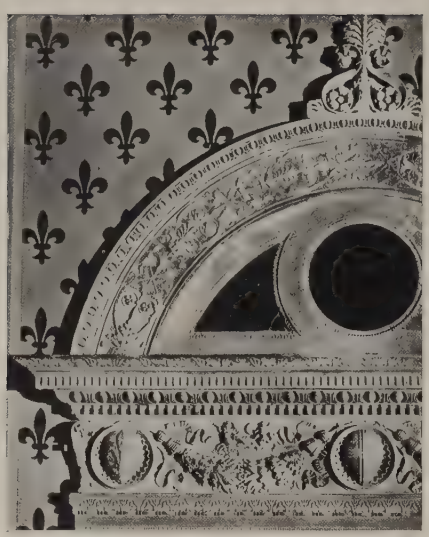


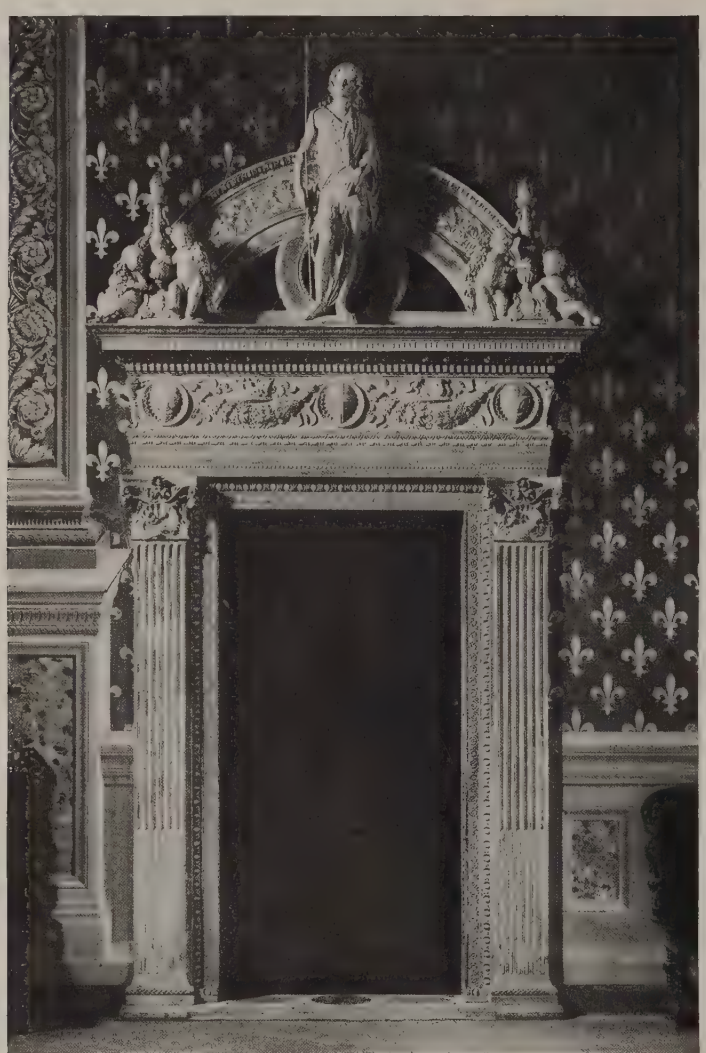
FLORENCE—PALAZZO DI PARTE GUELFA


TILE ROOF
WALL LINE
GLASS
SECTION · CANOPY ·
SYMMETRICAL ABOUT
MODERN WOOD DOORS.
GRAY STONE.
WALL LINE
· CANOPY FRAMING ·
JOINT
4'-5" FROM BLDG WALL TO INSIDE OF BRICK PARAPET WALL.
BRICK
THRESHOLD
FLOOR OF PLATFORM
STONE
GRADE
· SCALE · ELEVATION & CANOPY DETAILS 0 1 2 3 4 FEET ·
· SCALE OF OTHER DETAILS 0 5 INCHES ·

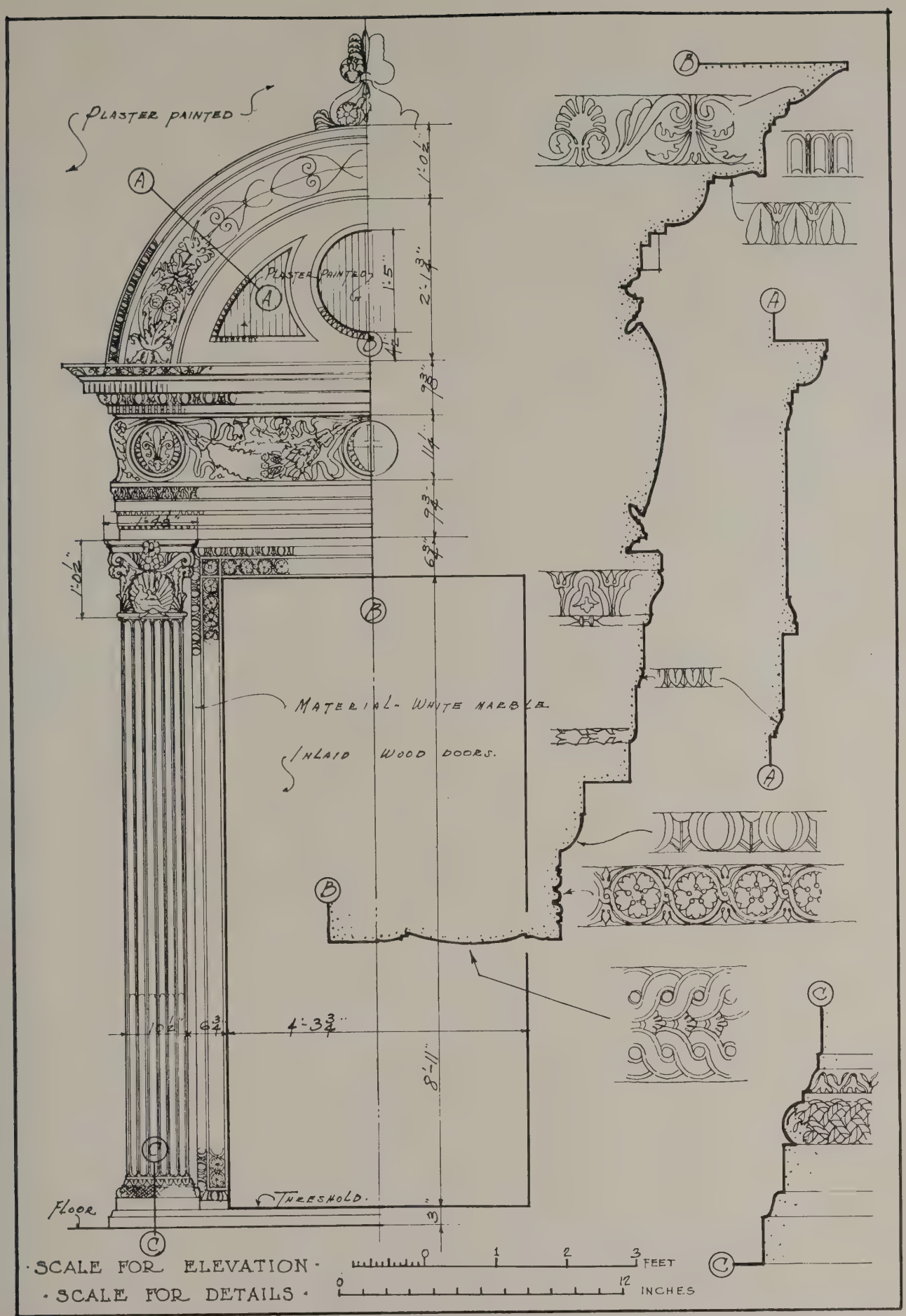
FLORENCE—PALAZZO RICCARDI

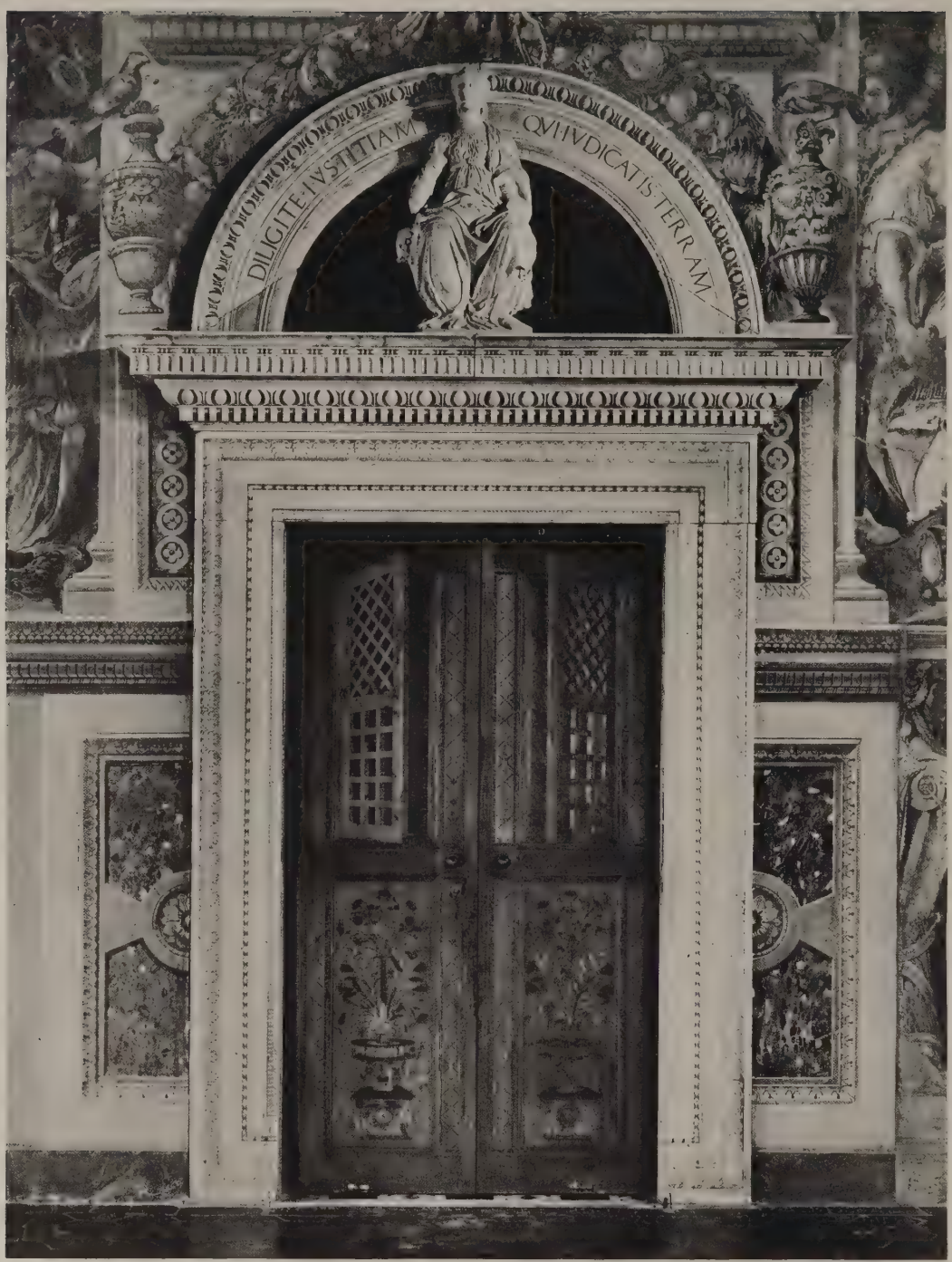

SYMMETRICAL ABOUT ℄
WOOD DOORS
9'-7½"
15'-4½"
4'-9¾"
2'-3"
2'-5"
TWO 2" BREAKS
SEAT
• SCALE • ELEVATION 0 1 2 3 4 5 FEET •
• SCALE • SECTION "B-B" & POST. 0 1 FEET •
• SCALE • SECTION "A-A" 0 ½ INCHES •



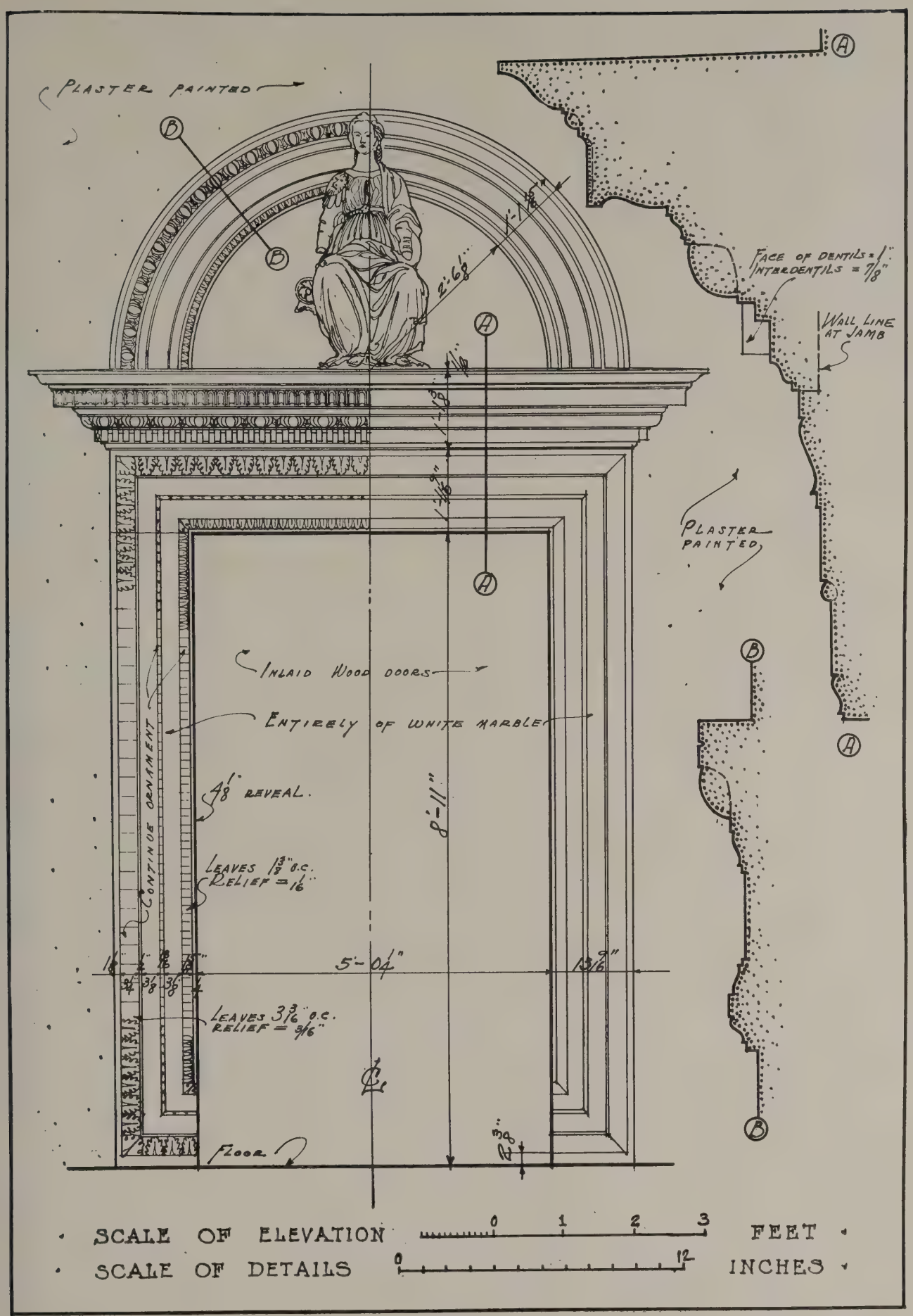


FLORENCE—DOORWAY AND DETAILS IN PALAZZO VECCHIO


PLASTER PAINTED
PLASTER PAINTED
MATERIAL- WHITE MARBLE
INLAID WOOD DOORS.
THRESHOLD.
FLOOR
4'-3 3/4"
8'-11"
SCALE FOR ELEVATION
SCALE FOR DETAILS
FEET
INCHES

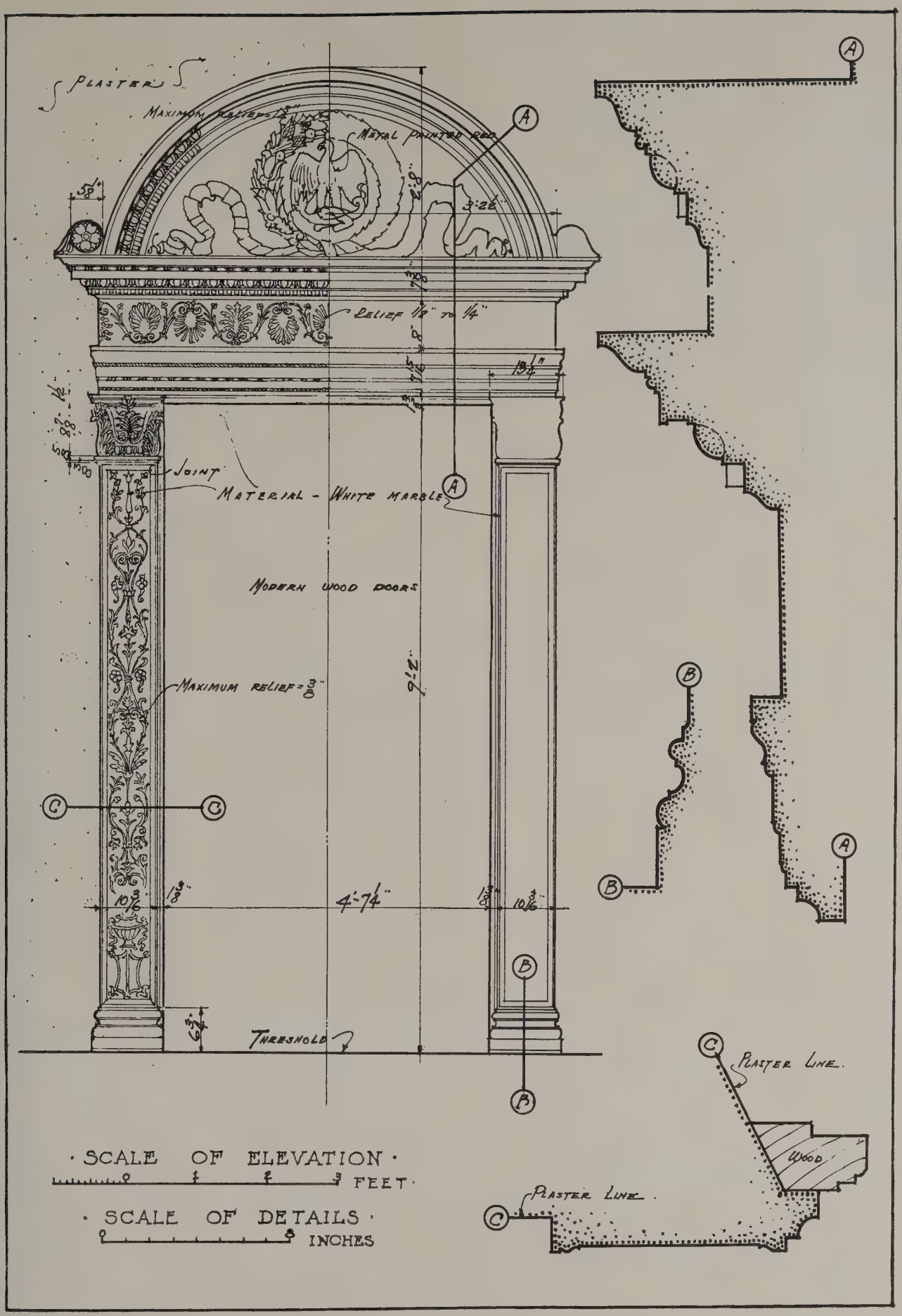


FLORENCE—DOORWAY IN PALAZZO VECCHIO

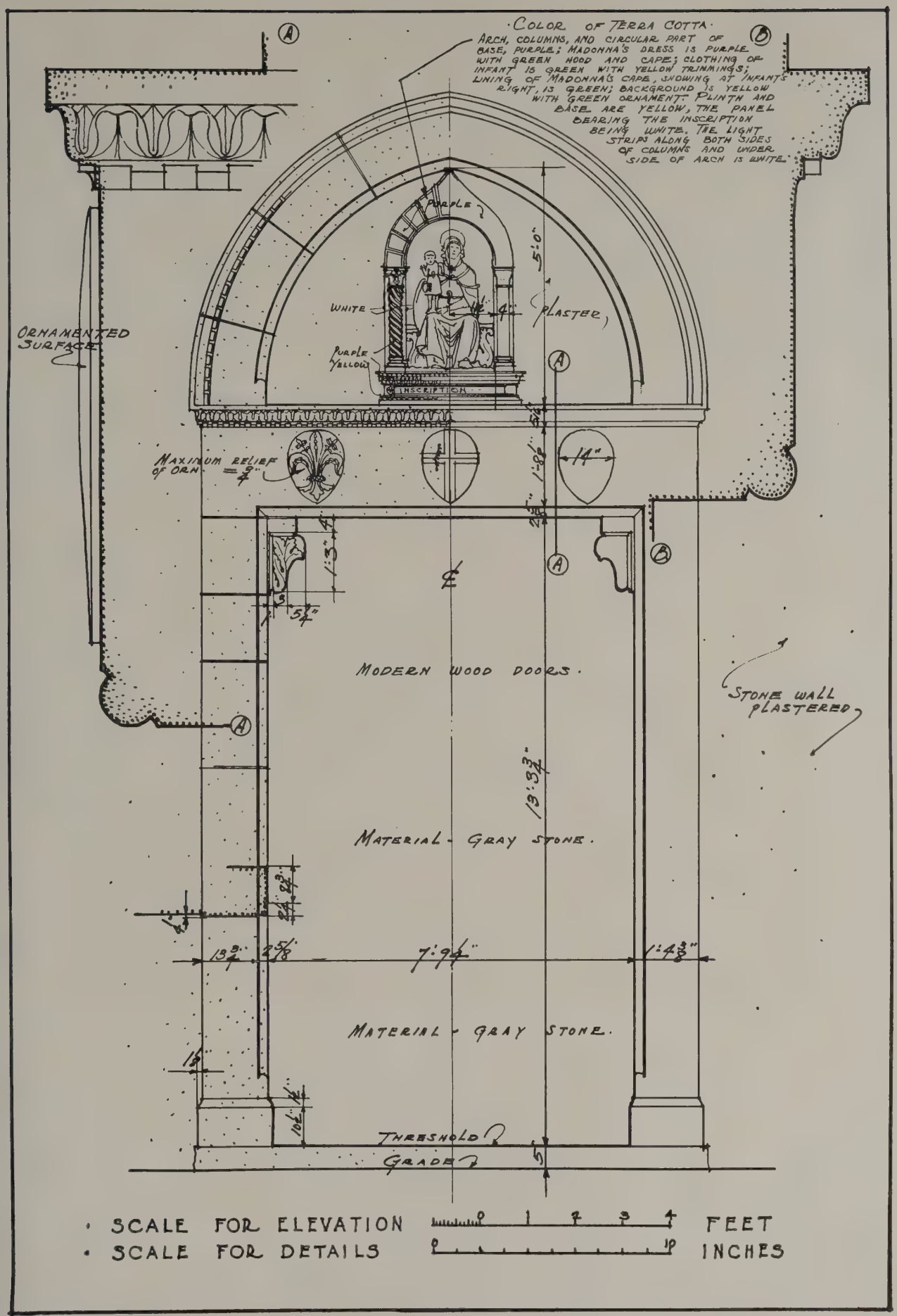

PLASTER PAINTED
FACE OF DENTILS = 1"
INTERDENTILS = 7/8"
WALL LINE AT JAMB
PLASTER PAINTED
INLAID WOOD DOORS
ENTIRELY OF WHITE MARBLE
CONTINUE ORNAMENT
4 1/8" REVEAL.
LEAVES 1 3/8" O.C.
RELIEF = 1/16"
LEAVES 3 3/16" O.C.
RELIEF = 3/16"
5'-0 1/4"
FLOOR
SCALE OF ELEVATION 0 1 2 3 FEET
SCALE OF DETAILS 0 12 INCHES

FLORENCE—DOORWAY IN SACRISTY, CHURCH OF S. ANNUNZIATA

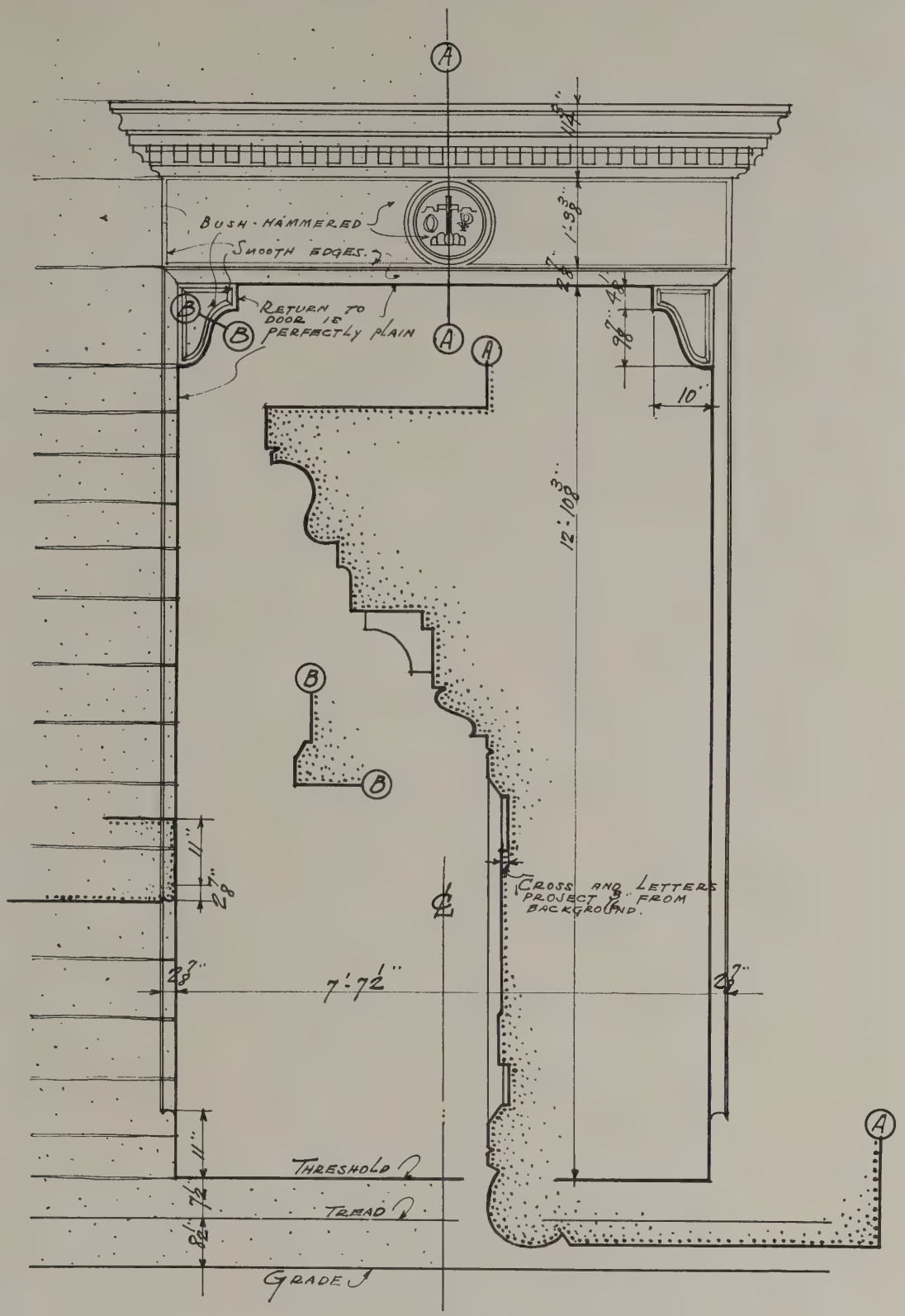
Withdrawn from
Cleveland Inst. of Art Library


PLASTER
MAXIMUM RELIEF 1/2"
METAL PAINTED RED
RELIEF 1/2" TO 1/4"
JOINT
MATERIAL - WHITE MARBLE
MODERN WOOD DOORS
MAXIMUM RELIEF = 3/8"
7'-2"
4'-7 1/4"
THRESHOLD
PLASTER LINE
WOOD
PLASTER LINE
SCALE OF ELEVATION
FEET
SCALE OF DETAILS
INCHES

FLORENCE—SAN BARNABA


COLOR OF TERRA COTTA
ARCH, COLUMNS, AND CIRCULAR PART OF BASE, PURPLE; MADONNA'S DRESS IS PURPLE WITH GREEN HOOD AND CAPE; CLOTHING OF INFANT IS GREEN WITH YELLOW TRIMMINGS; LINING OF MADONNA'S CAPE, SHOWING AT INFANT'S RIGHT, IS GREEN; BACKGROUND IS YELLOW WITH GREEN ORNAMENT. PLINTH AND BASE ARE YELLOW, THE PANEL BEARING THE INSCRIPTION BEING WHITE. THE LIGHT STRIPS ALONG BOTH SIDES OF COLUMNS AND UNDER SIDE OF ARCH IS WHITE.
PURPLE
WHITE
PURPLE YELLOW
INSCRIPTION
PLASTER
5'-0"
4"
ORNAMENTED SURFACE
MAXIMUM RELIEF OF ORN = 3/4"
14"
1'-8"
MODERN WOOD DOORS.
STONE WALL PLASTERED
13'-3 1/4"
MATERIAL - GRAY STONE.
7'-9 1/4"
1'-4 3/8"
MATERIAL - GRAY STONE.
THRESHOLD
GRADE
SCALE FOR ELEVATION
SCALE FOR DETAILS
FEET
INCHES

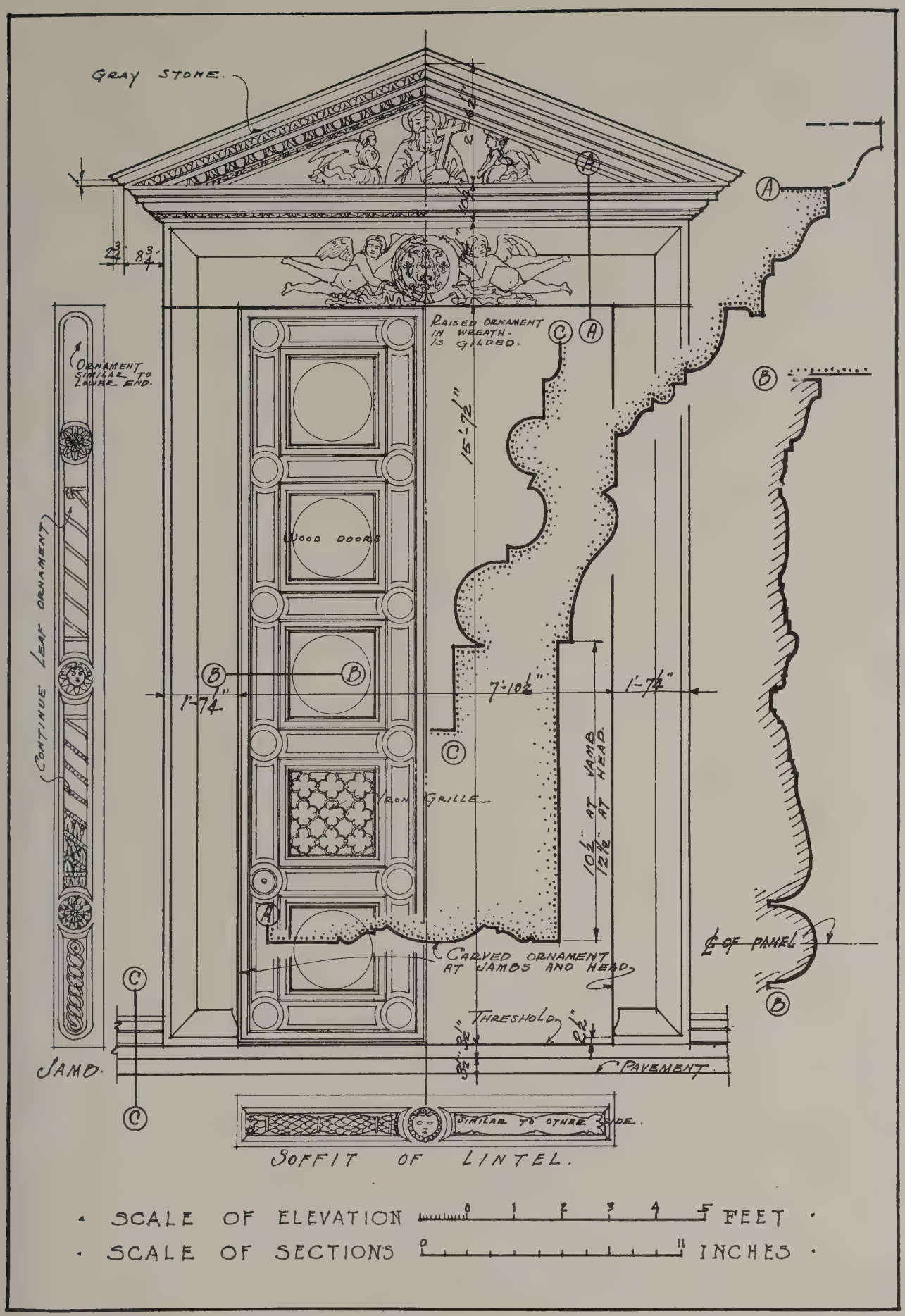
FLORENCE—DOORWAY ON PIAZZA S. CROCE



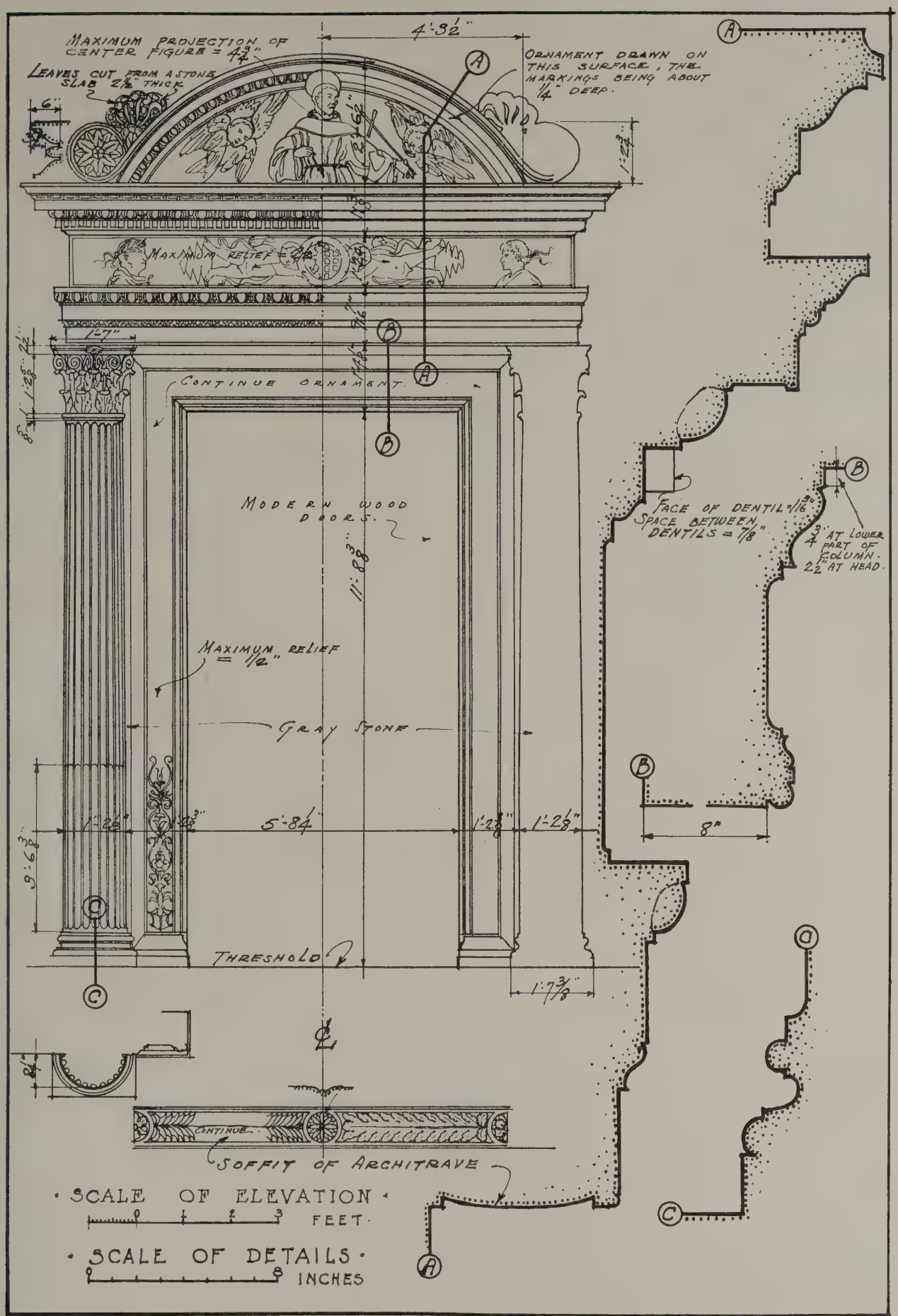
SCALE FOR ELEVATIONS 0 1 2 FEET

SCALE FOR DETAILS 0 10 INCHES

FLORENCE—DOORWAY TO PAZZI CHAPEL, S. CROCE


GRAY STONE.
RAISED ORNAMENT IN WREATH. IS GILDED.
ORNAMENT SIMILAR TO LOWER END.
(CONTINUE LEAF ORNAMENT)
WOOD DOORS
IRON GRILLE
15'-7½"
7'-10½"
1'-7¼"
1'-7¼"
10½" AT JAMB
12½" AT HEAD
℄ OF PANEL
CARVED ORNAMENT AT JAMBS AND HEAD
THRESHOLD
℄ PAVEMENT
JAMB
SIMILAR TO OTHER SIDE.
SOFFIT OF LINTEL.
SCALE OF ELEVATION 0 1 2 3 4 5 FEET
SCALE OF SECTIONS 0 11 INCHES

FLORENCE—DOORWAY TO CLOISTER OF BRUNELLESCHI, CHURCH OF S. CROCE


MAXIMUM PROJECTION OF CENTER FIGURE = 4 3/4"
LEAVES CUT FROM A STONE SLAB 2 1/2" THICK
4'-3 1/2"
ORNAMENT DRAWN ON THIS SURFACE, THE MARKINGS BEING ABOUT 1/4" DEEP.
MAXIMUM RELIEF = 2 1/2"
CONTINUE ORNAMENT
MODERN WOOD DOORS.
MAXIMUM RELIEF = 1/2"
GRAY STONE
5'-8 1/4"
1'-2 3/8"
1'-2 1/8"
THRESHOLD
1'-7 3/8"
CONTINUE
SOFFIT OF ARCHITRAVE
FACE OF DENTIL 1/16"
SPACE BETWEEN DENTILS = 7/8"
3/4" AT LOWER PART OF COLUMN.
2 2/3" AT HEAD.
8"
SCALE OF ELEVATION
FEET
SCALE OF DETAILS
INCHES

FLORENCE—S. LORENZO

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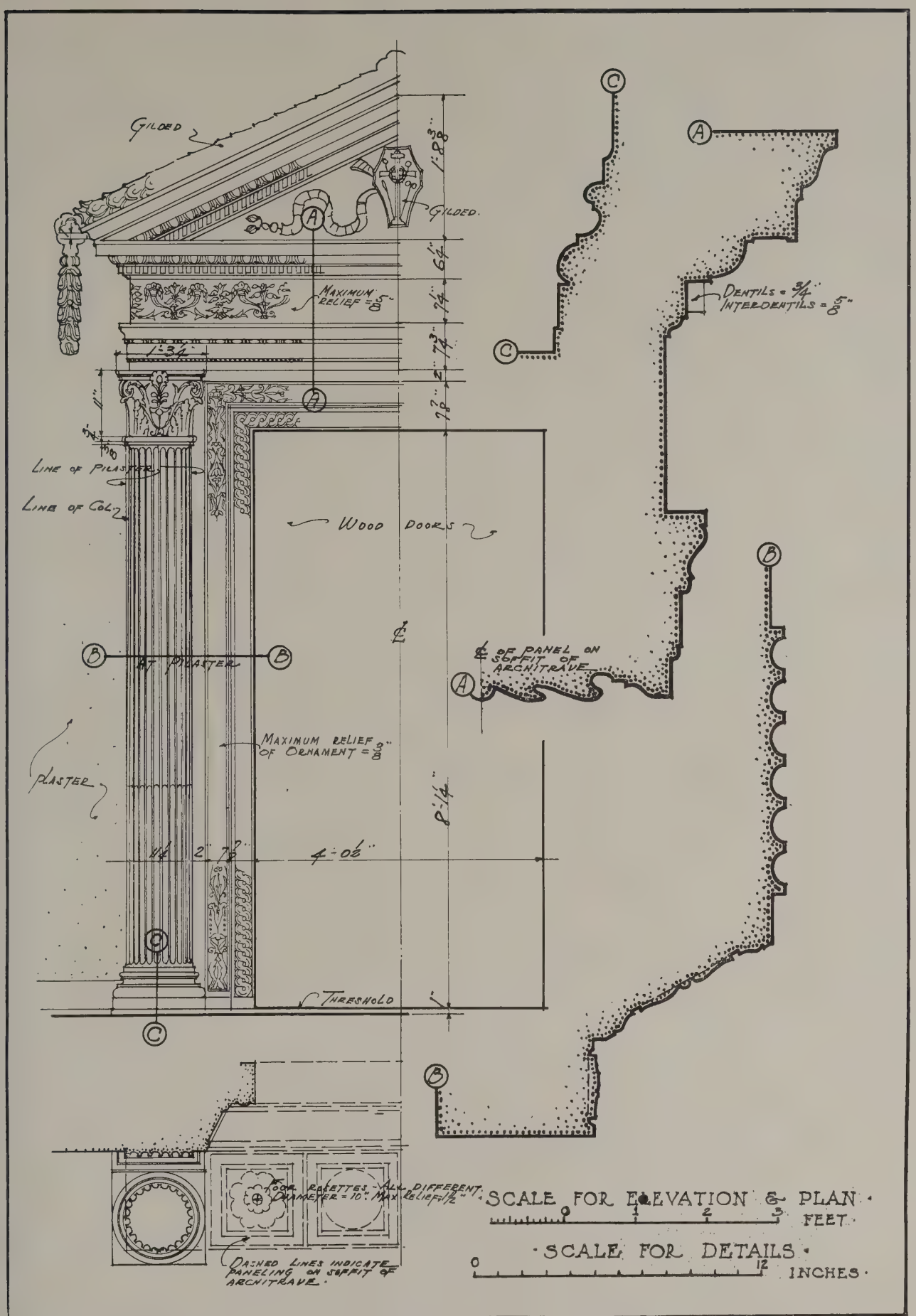
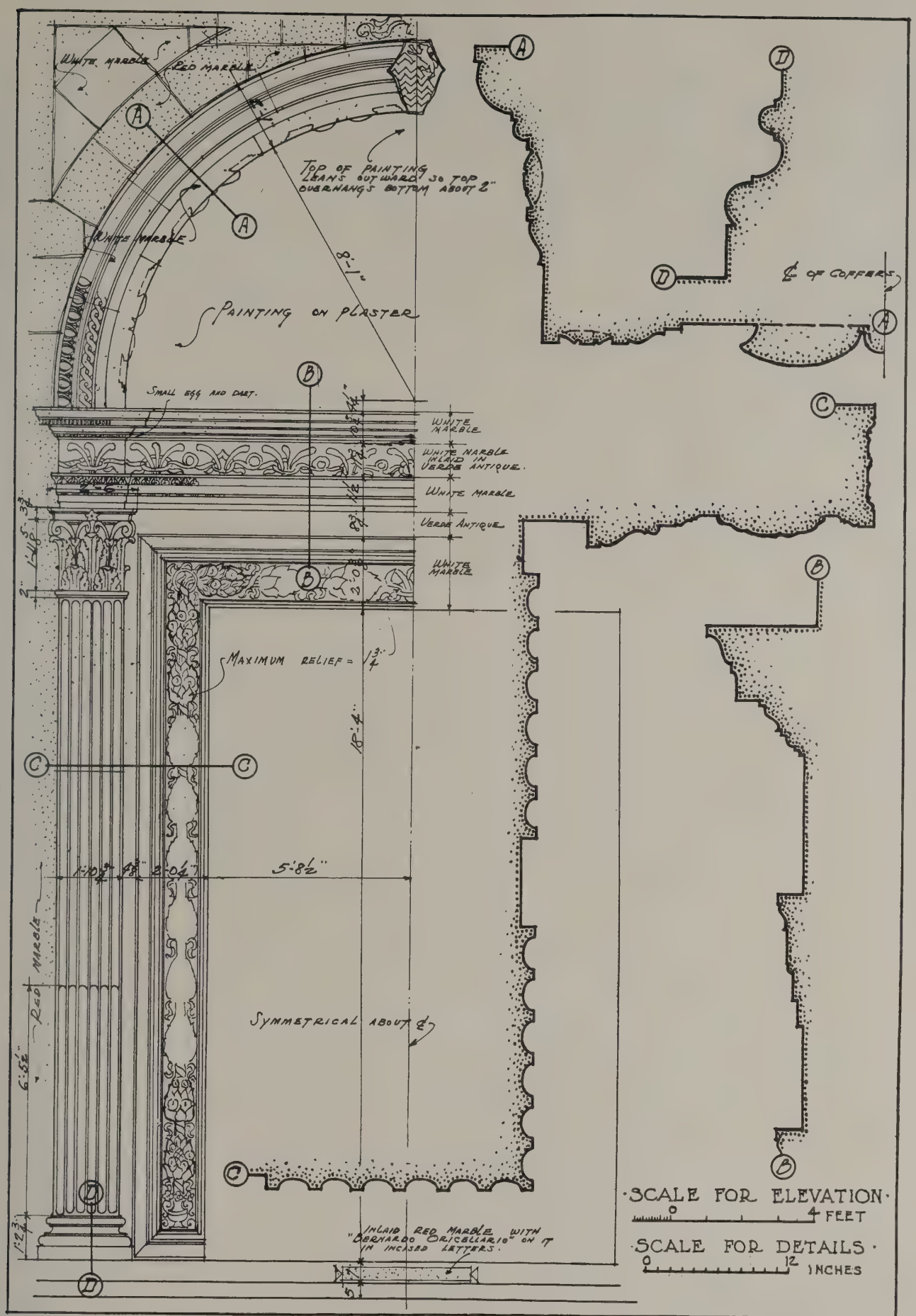
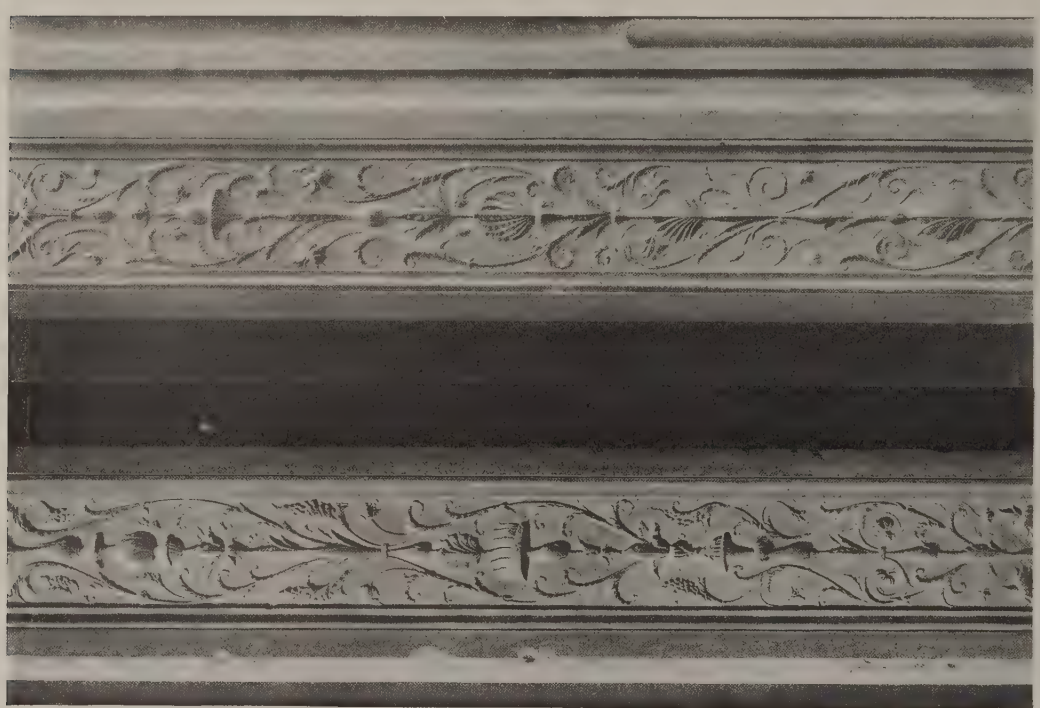

GILDED
GILDED.
MAXIMUM RELIEF = 5/8"
1'-3 3/8"
6 1/4"
2 1/4"
7 3/4"
7 3/8"
1'-3 1/4"
LINE OF PILASTER
LINE OF COL.
WOOD DOORS
℄
℄ OF PANEL ON SOFFIT OF ARCHITRAVE
AT PILASTER
MAXIMUM RELIEF OF ORNAMENT = 3/8"
PLASTER
8'-1 1/4"
4'-0 1/2"
THRESHOLD
DENTILS = 3/4"
INTERDENTILS = 5/8"
ROSETTES - ALL DIFFERENT.
DIAMETER = 10". MAX. RELIEF 1/2"
DASHED LINES INDICATE PANELING ON SOFFIT OF ARCHITRAVE.
SCALE FOR ELEVATION & PLAN
0 1 2 3 FEET
SCALE FOR DETAILS
0 12 INCHES

FLORENCE—CHURCH OF SANTA MARIA NOVELLA


WHITE MARBLE
RED MARBLE
TOP OF PAINTING LEANS OUTWARD 30 TOP OVERHANGS BOTTOM ABOUT 2"
WHITE MARBLE
8'-1"
PAINTING ON PLASTER
SMALL EGG AND DART.
WHITE MARBLE
WHITE MARBLE INLAID IN VERDE ANTIQUE.
WHITE MARBLE
VERDE ANTIQUE
WHITE MARBLE
MAXIMUM RELIEF = 1 3/4"
18'-4"
5'-8½"
SYMMETRICAL ABOUT ℄
RED MARBLE
6'-5½"
INLAID RED MARBLE WITH "BERNARDO BRICCELLARIO" ON IT IN INCISED LETTERS.
℄ OF COFFERS
SCALE FOR ELEVATION
0 4 FEET
SCALE FOR DETAILS
0 12 INCHES

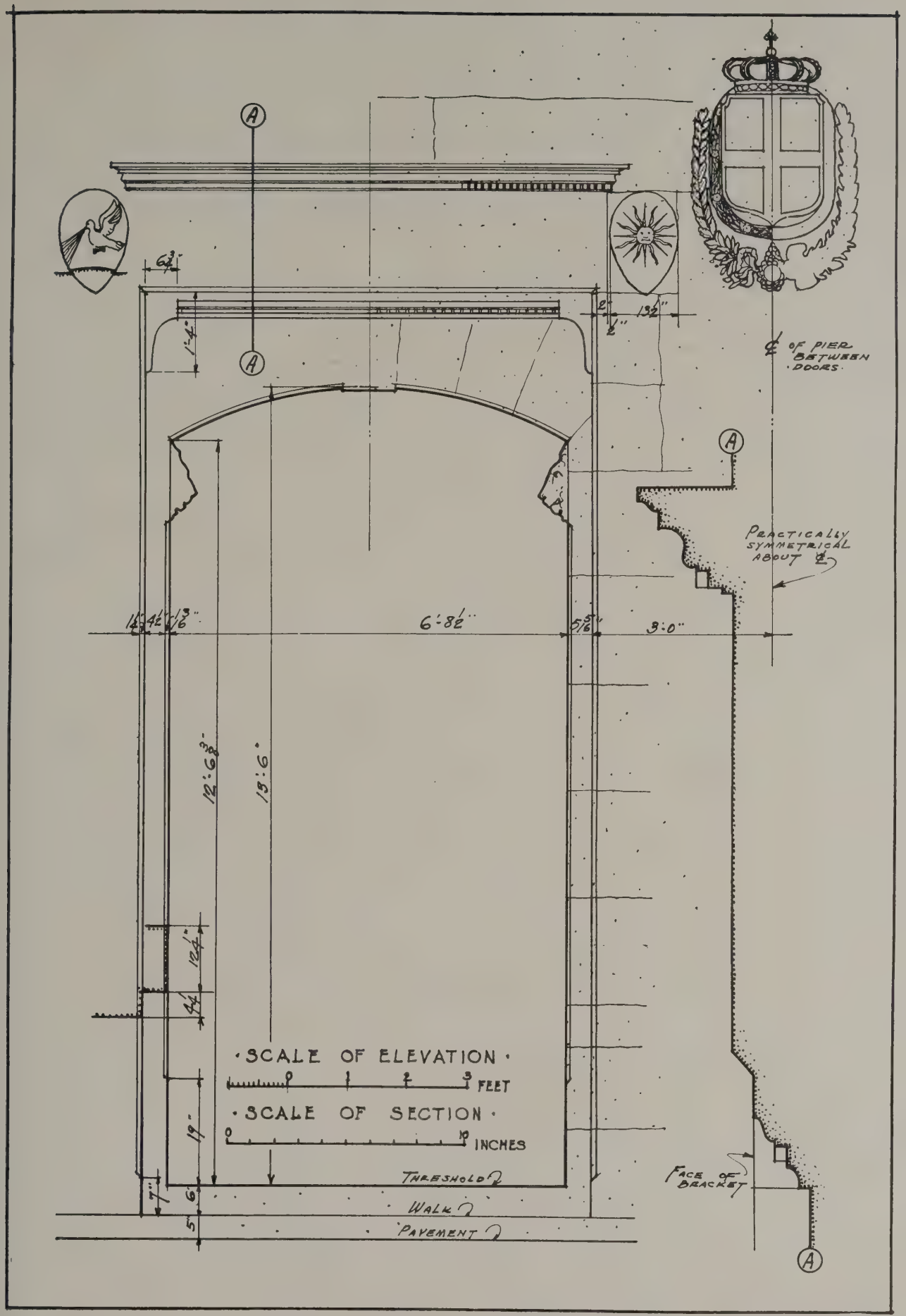


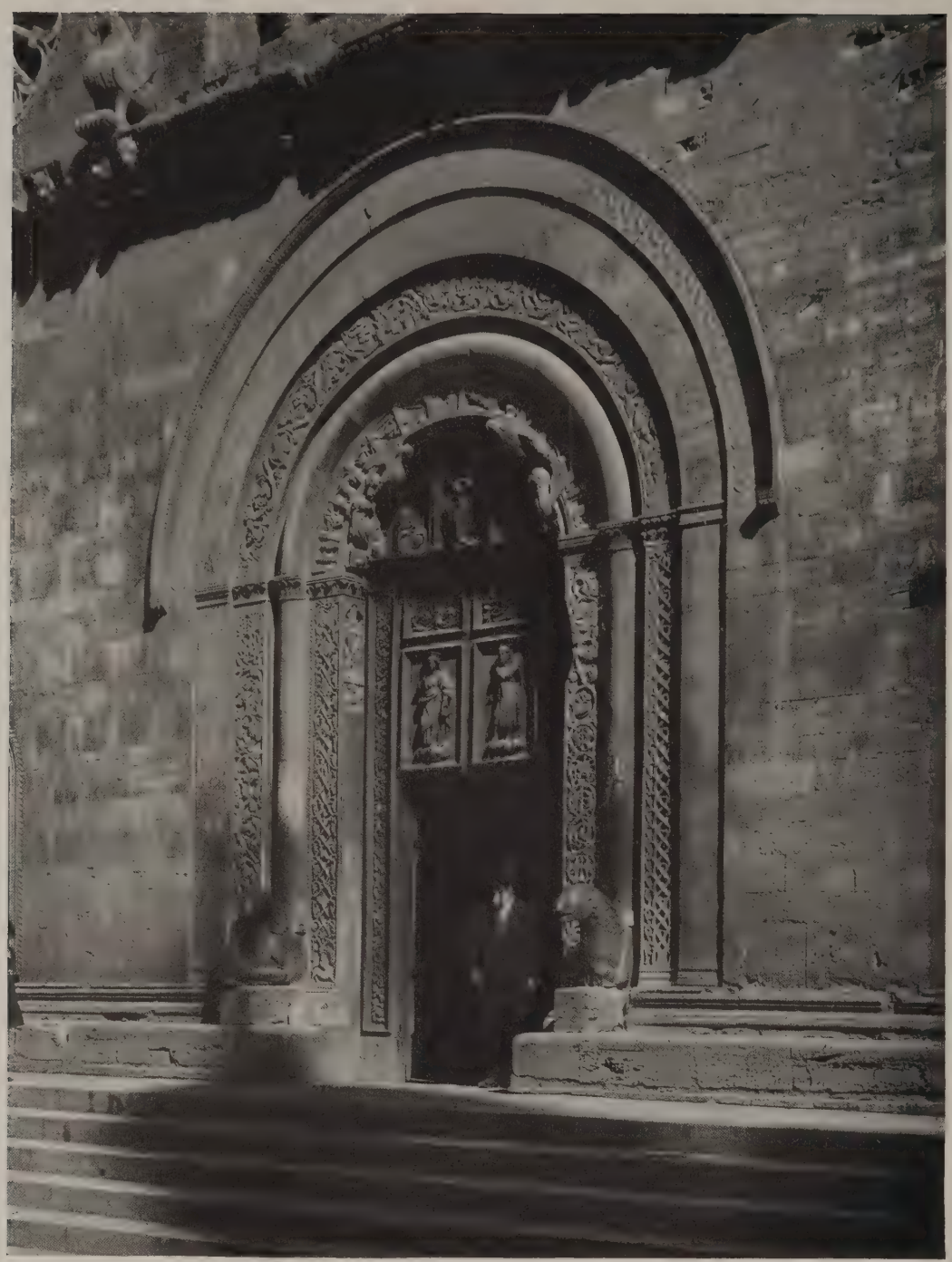
FLORENCE—DETAILS OF DOORWAY, CHURCH OF SANTA MARIA NOVELLA

FLORENCE ENTRANCE TO STROZZI CHAPEL
CHURCH OF SANTA MARIA NOVELLA

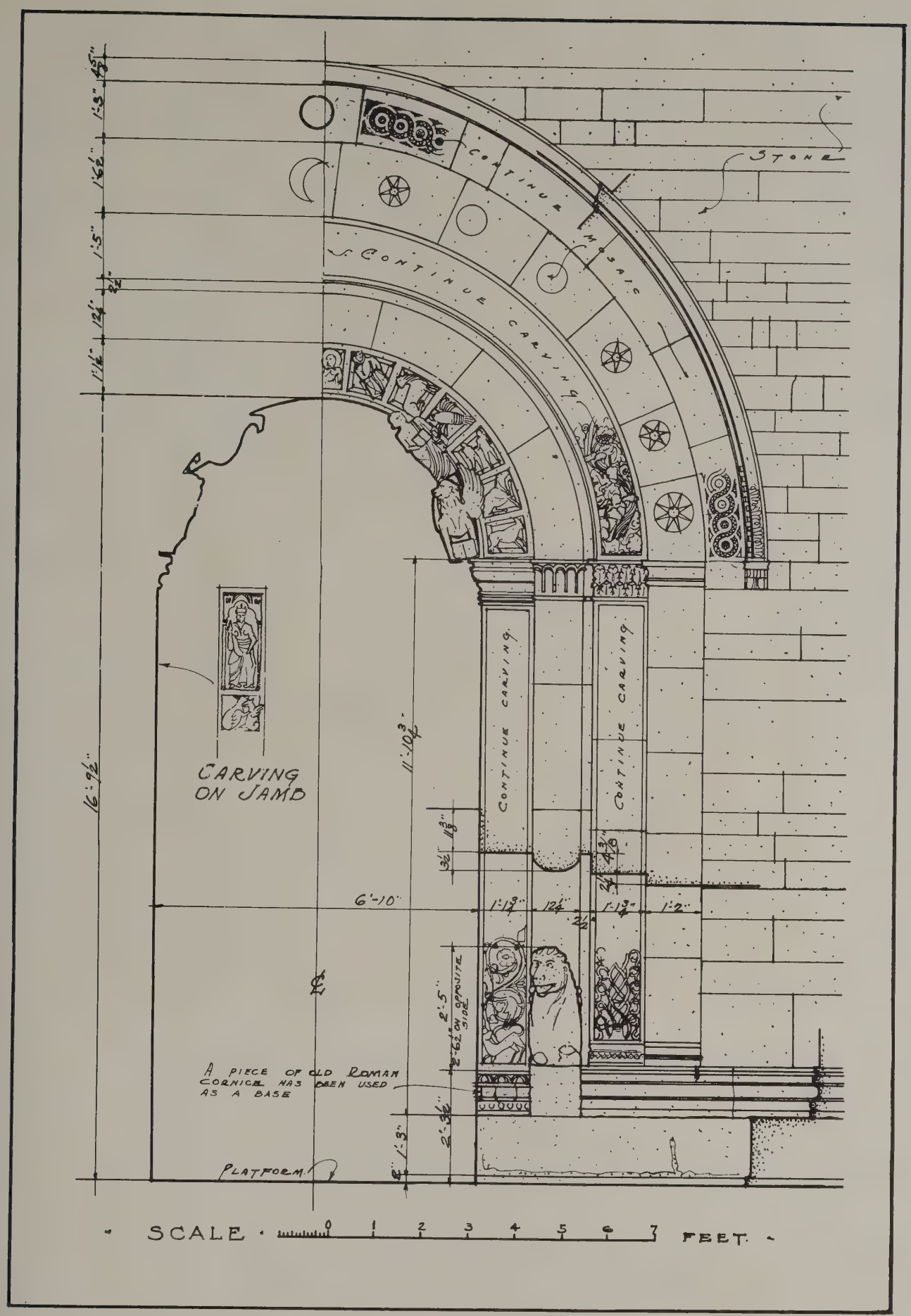
FLORENCE DOORWAY ON
PIAZZA S. CROCE

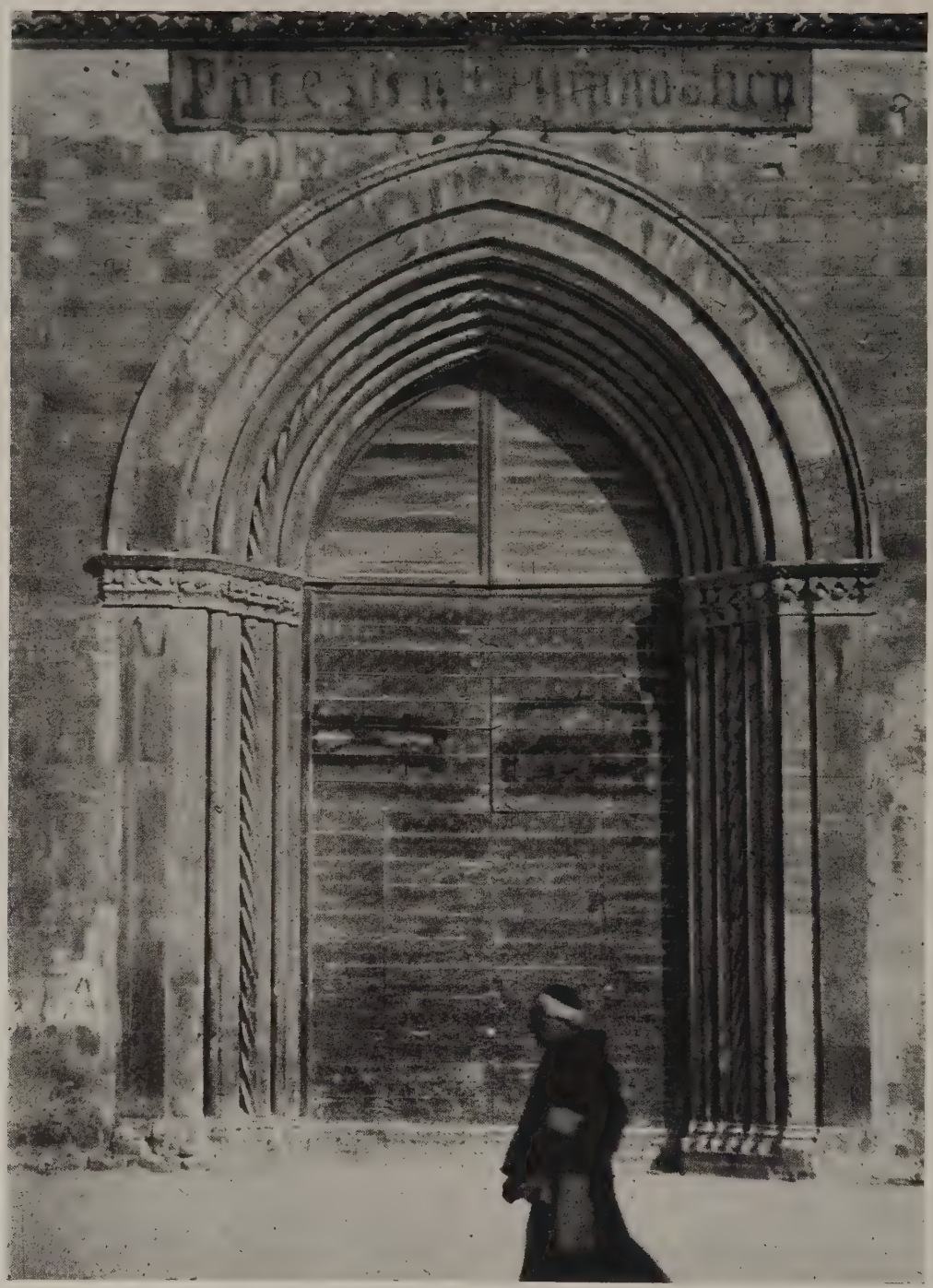
FLORENCE—PALAZZO DEGLI UFFIZI


A
A
A
A
6¾"
1'-4"
2"
2"
13½"
℄ OF PIER BETWEEN DOORS
PRACTICALLY SYMMETRICAL ABOUT ℄
1¼" 4½" 1 3/16"
6'-8½"
5 5/16"
3'-0"
12'-6⅜"
13'-6"
12¼"
4¼"
19"
7"
6"
5"
·SCALE OF ELEVATION·
0 1 2 3 FEET
·SCALE OF SECTION·
0 10 INCHES
THRESHOLD
WALK
PAVEMENT
FACE OF BRACKET

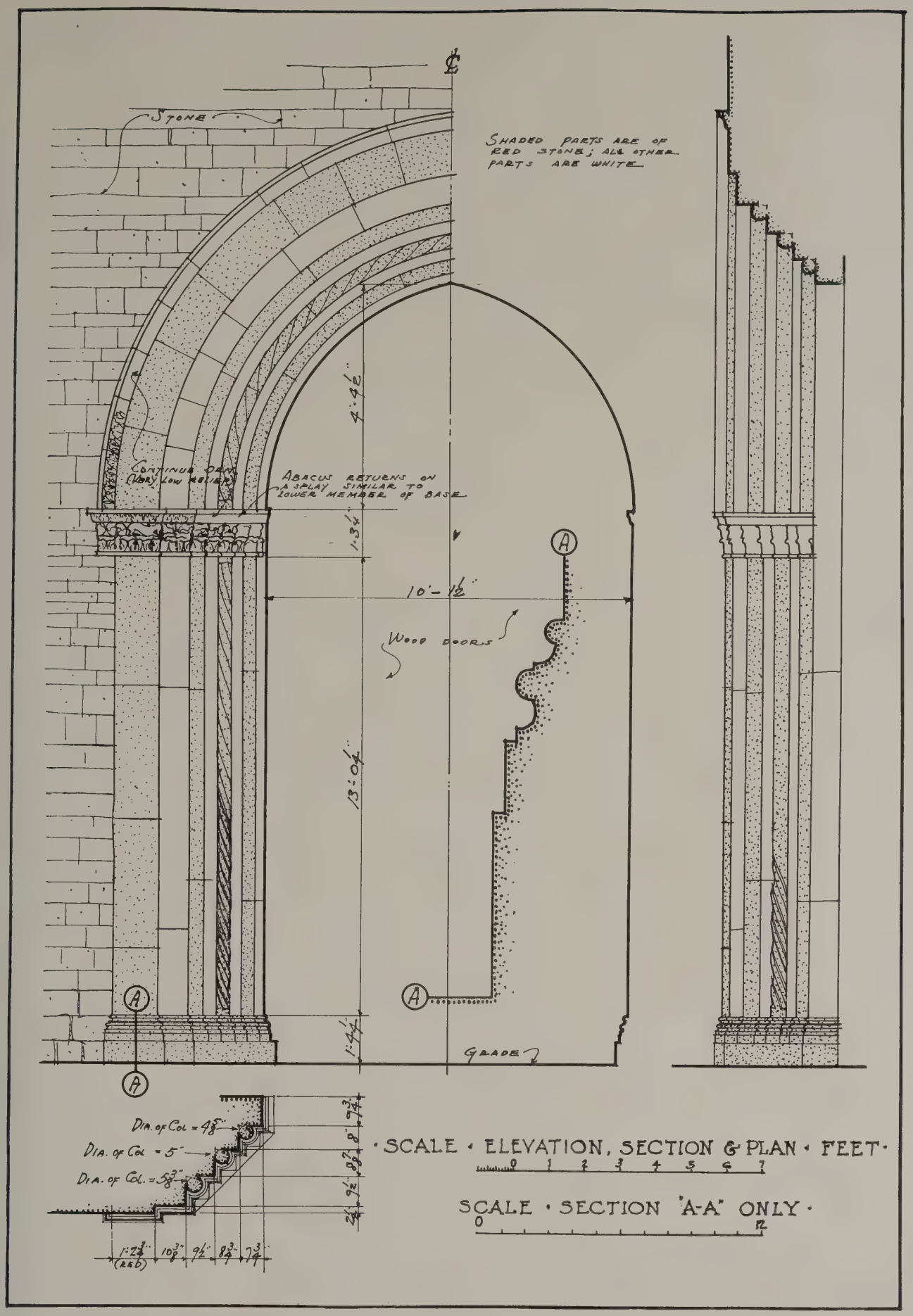


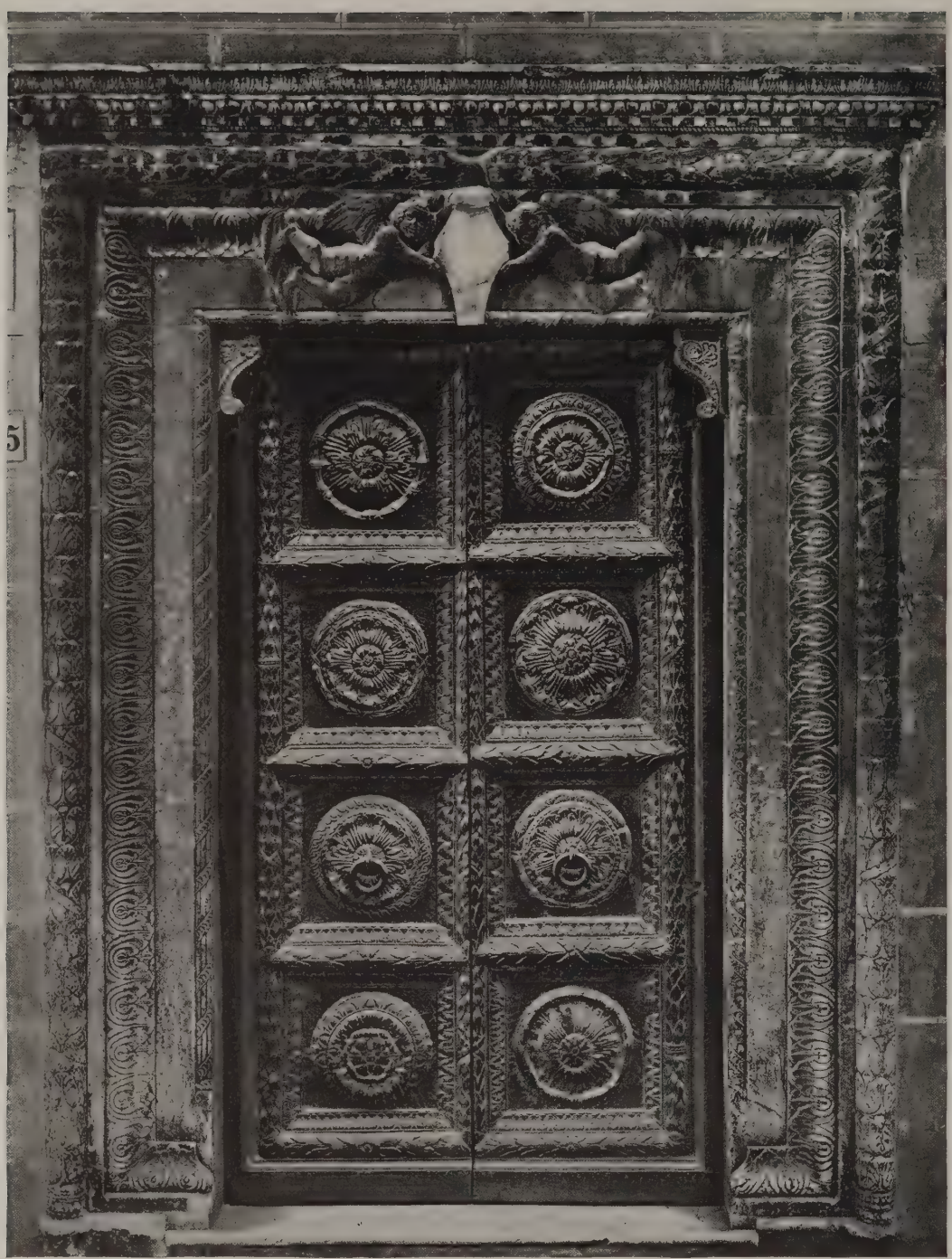
FOLIGNO—CATHEDRAL


CONTINUE MOSAIC
CONTINUE CARVING
STONE
CONTINUE CARVING
CONTINUE CARVING
CARVING ON JAMB
A PIECE OF OLD ROMAN CORNICE HAS BEEN USED AS A BASE
PLATFORM
SCALE
0 1 2 3 4 5 6 7 FEET

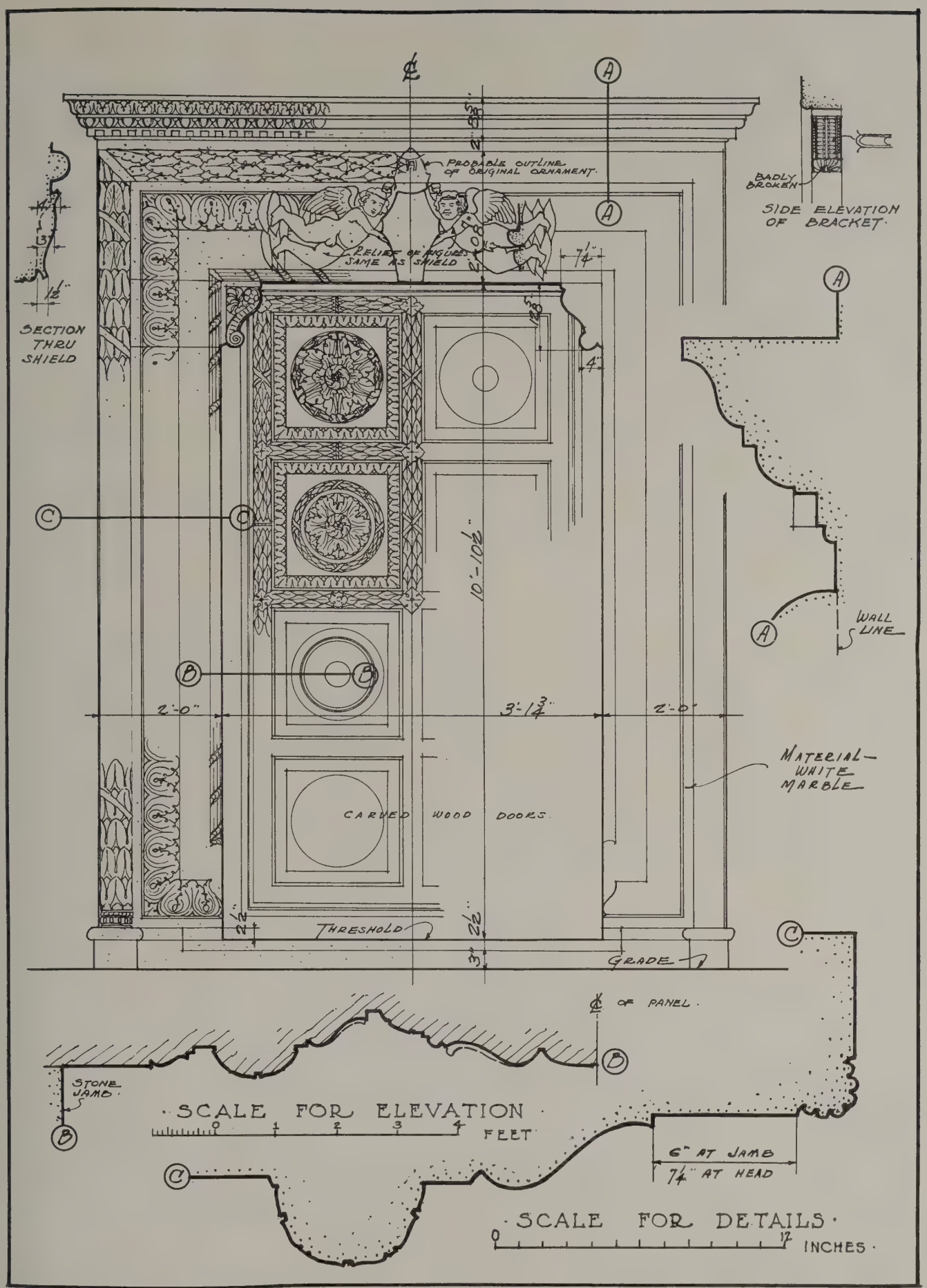


FOLIGNO—S. DOMENICO

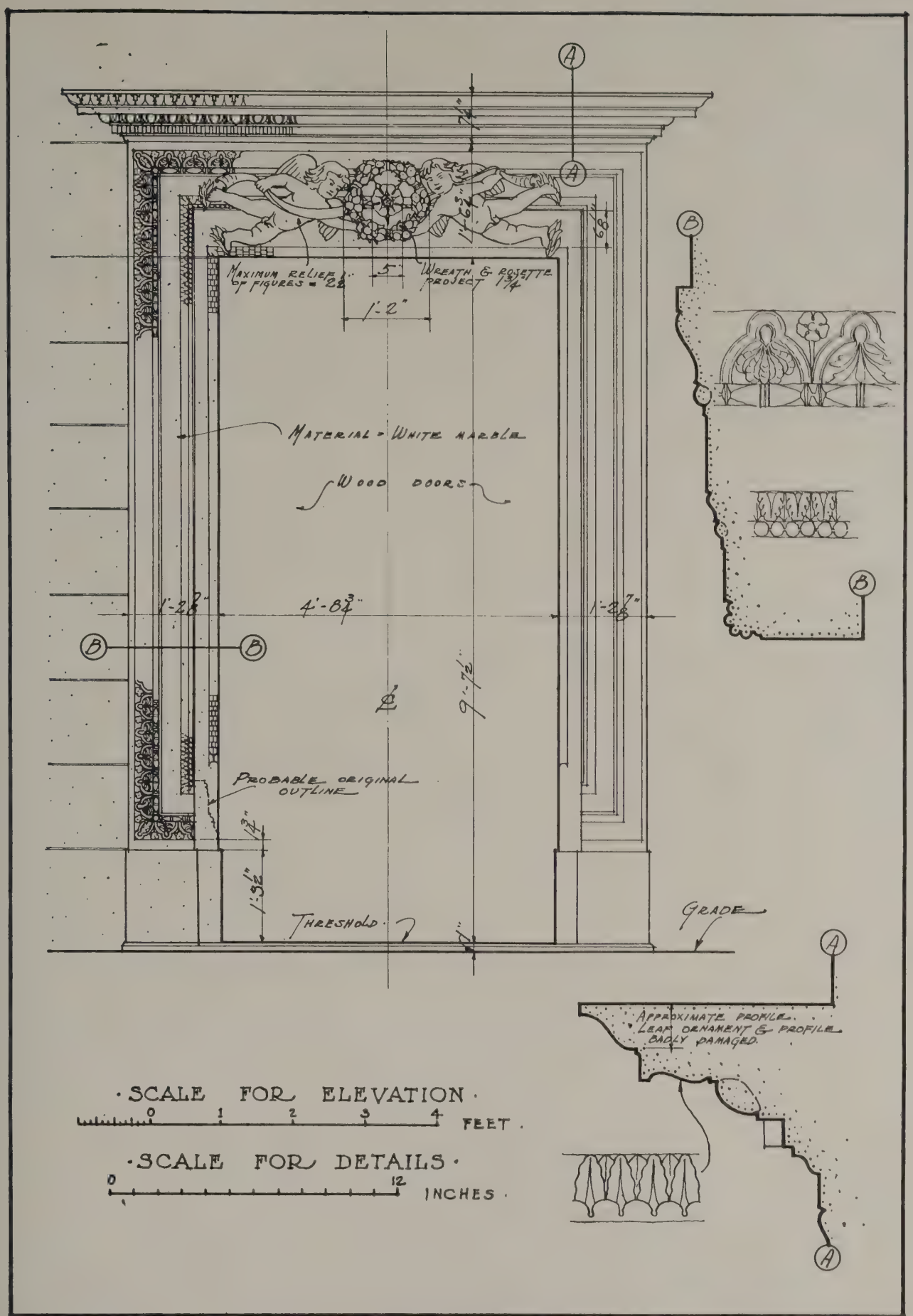

STONE
SHADED PARTS ARE OF RED STONE; ALL OTHER PARTS ARE WHITE
CONTINUE ORN (VERY LOW RELIEF)
ABACUS RETURNS ON A SPLAY SIMILAR TO LOWER MEMBER OF BASE
4'-4½"
1'-3¼"
10'-1½"
WOOD DOORS
13'-0¼"
1'-4¼"
GRADE
A
DIA. OF COL = 4⅝"
DIA. OF COL = 5"
DIA. OF COL. = 5⅜"
1'-2¾" (RED)
10⅜"
9½"
8¾"
7¾"
SCALE · ELEVATION, SECTION & PLAN · FEET ·
0 1 2 3 4 5 6 7
SCALE · SECTION "A-A" ONLY ·
0 12



LUCCA—PALAZZO ARCIVESCOVILE


PROBABLE OUTLINE OF ORIGINAL ORNAMENT
RELIEF OF FIGURES SAME AS SHIELD
BADLY BROKEN
SIDE ELEVATION OF BRACKET
SECTION THRU SHIELD
WALL LINE
10'-10½"
2'-0"
3'-1¾"
2'-0"
MATERIAL— WHITE MARBLE
CARVED WOOD DOORS
THRESHOLD
GRADE
℄ OF PANEL
STONE JAMB
SCALE FOR ELEVATION
0 1 2 3 4 FEET
6" AT JAMB
7¼" AT HEAD
SCALE FOR DETAILS
0 17 INCHES

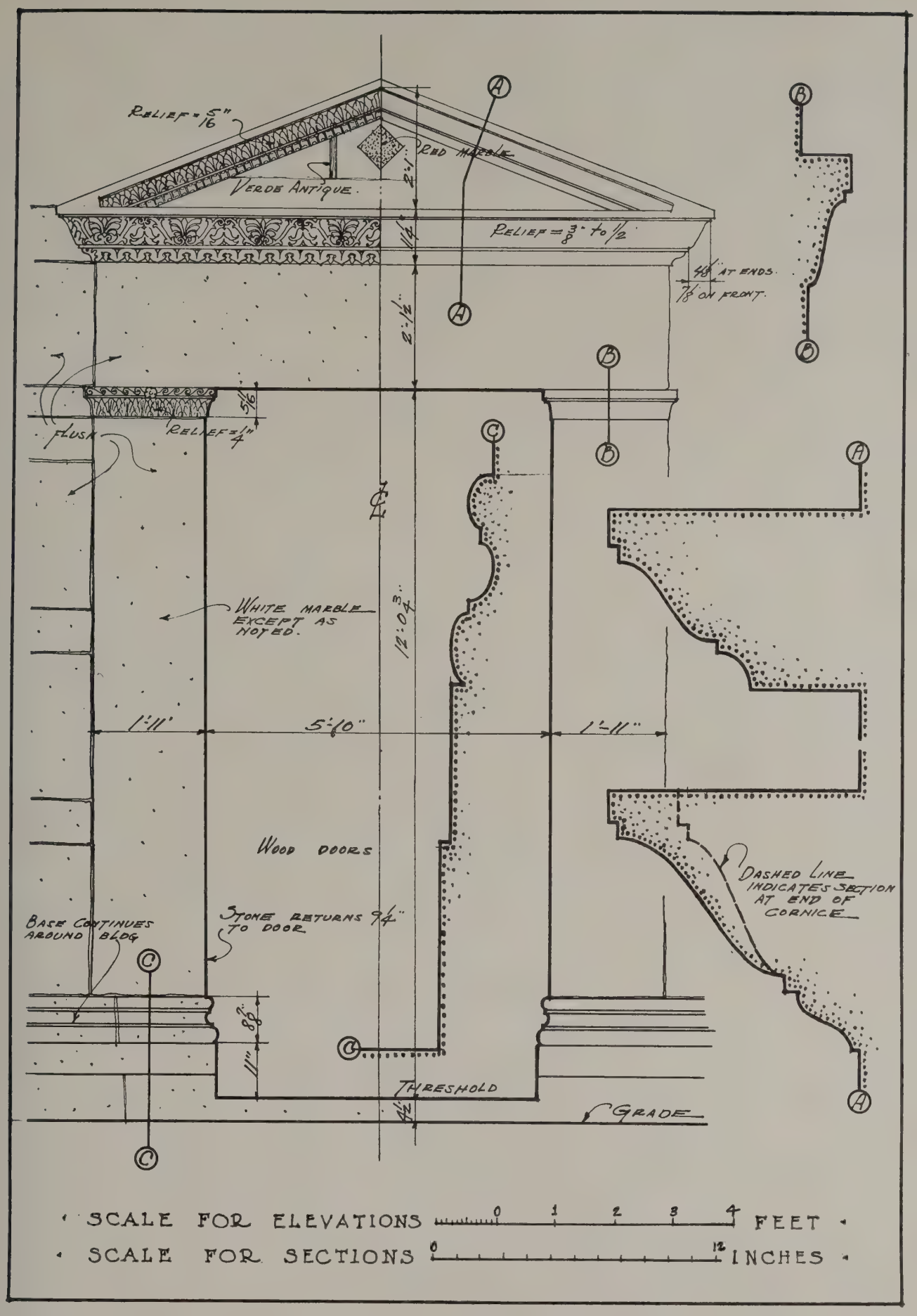
LUCCA—CHURCH OF SANTA MARIA DELLA ROSA


MAXIMUM RELIEF OF FIGURES = 2½
5"
WREATH & ROSETTE PROJECT 1¾
1'-2"
MATERIAL - WHITE MARBLE
WOOD DOORS
1'-2⅜"
4'-8¾"
1'-2⅜"
9'-7½"
PROBABLE ORIGINAL OUTLINE
1'-3"
1'-5½"
THRESHOLD
GRADE
APPROXIMATE PROFILE. LEAF ORNAMENT & PROFILE BADLY DAMAGED.
SCALE FOR ELEVATION
0 1 2 3 4 FEET
SCALE FOR DETAILS
0 12 INCHES

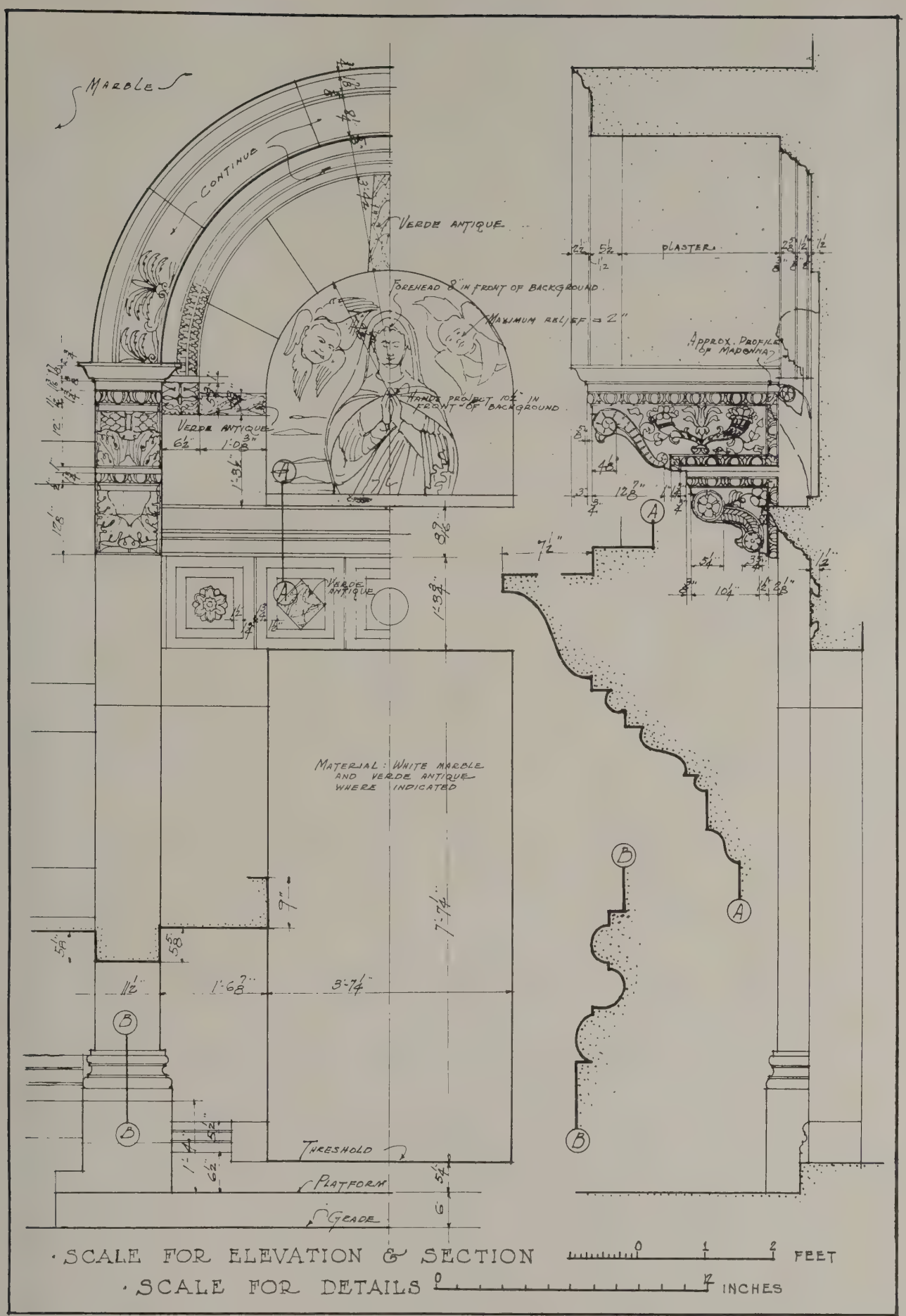
LUCCA—CHURCH OF S. GUISTO

LUCCA—CHURCH OF SANTA MARIA, FOURISPORTAM

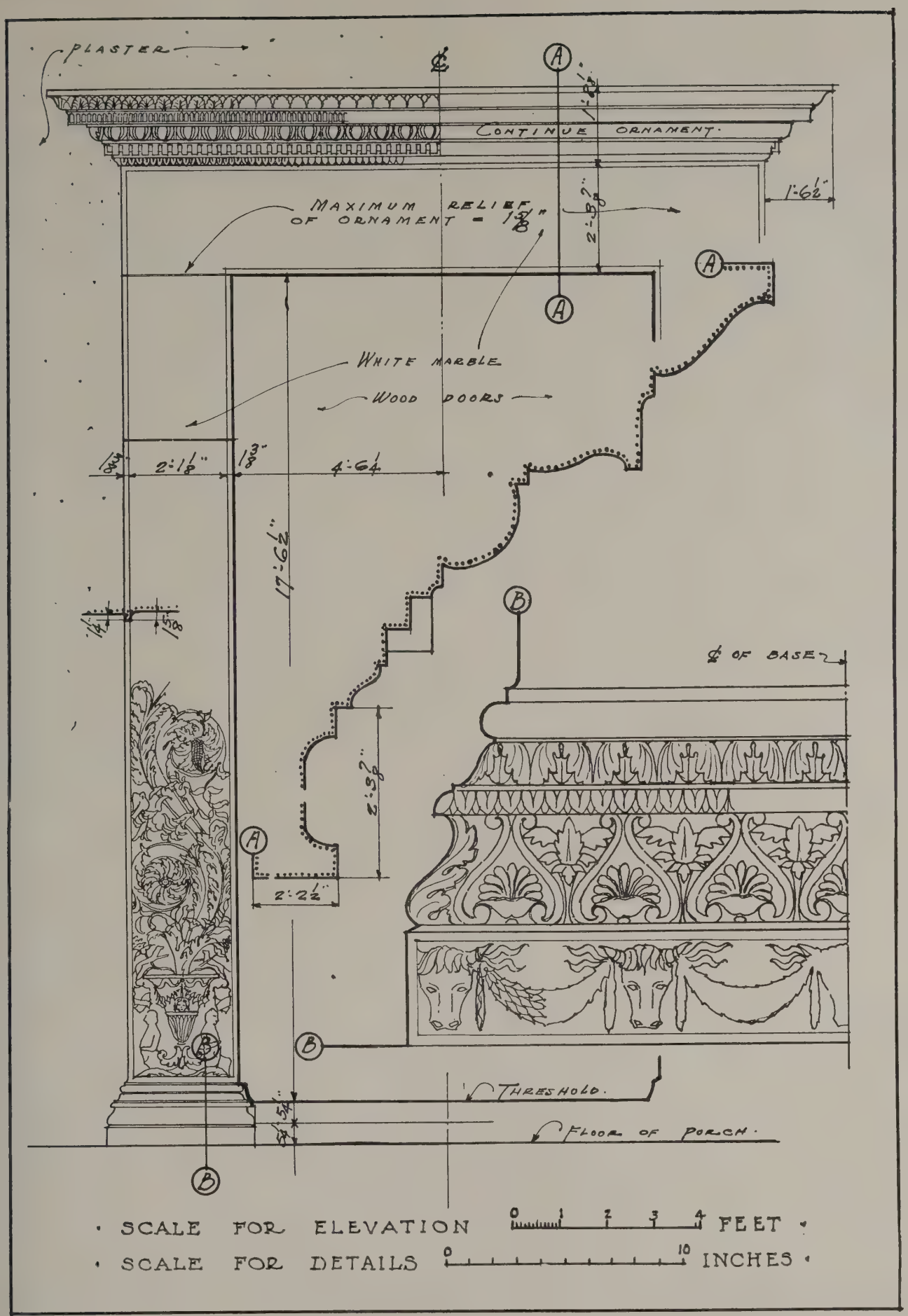
LUCCA—ENTRANCE, S. ALESSANDRO


RELIEF = 5/16"
RED MARBLE
VERDE ANTIQUE
RELIEF = 3/8" to 1/2"
4" AT ENDS
7/8 ON FRONT
FLUSH
RELIEF = 1/4"
WHITE MARBLE EXCEPT AS NOTED.
12'-0 3/4"
1'-11"
5'-10"
1'-11"
WOOD DOORS
STONE RETURNS 9" TO DOOR
BASE CONTINUES AROUND BLDG
DASHED LINE INDICATES SECTION AT END OF CORNICE
THRESHOLD
GRADE
SCALE FOR ELEVATIONS 0 1 2 3 4 FEET
SCALE FOR SECTIONS 0 12 INCHES

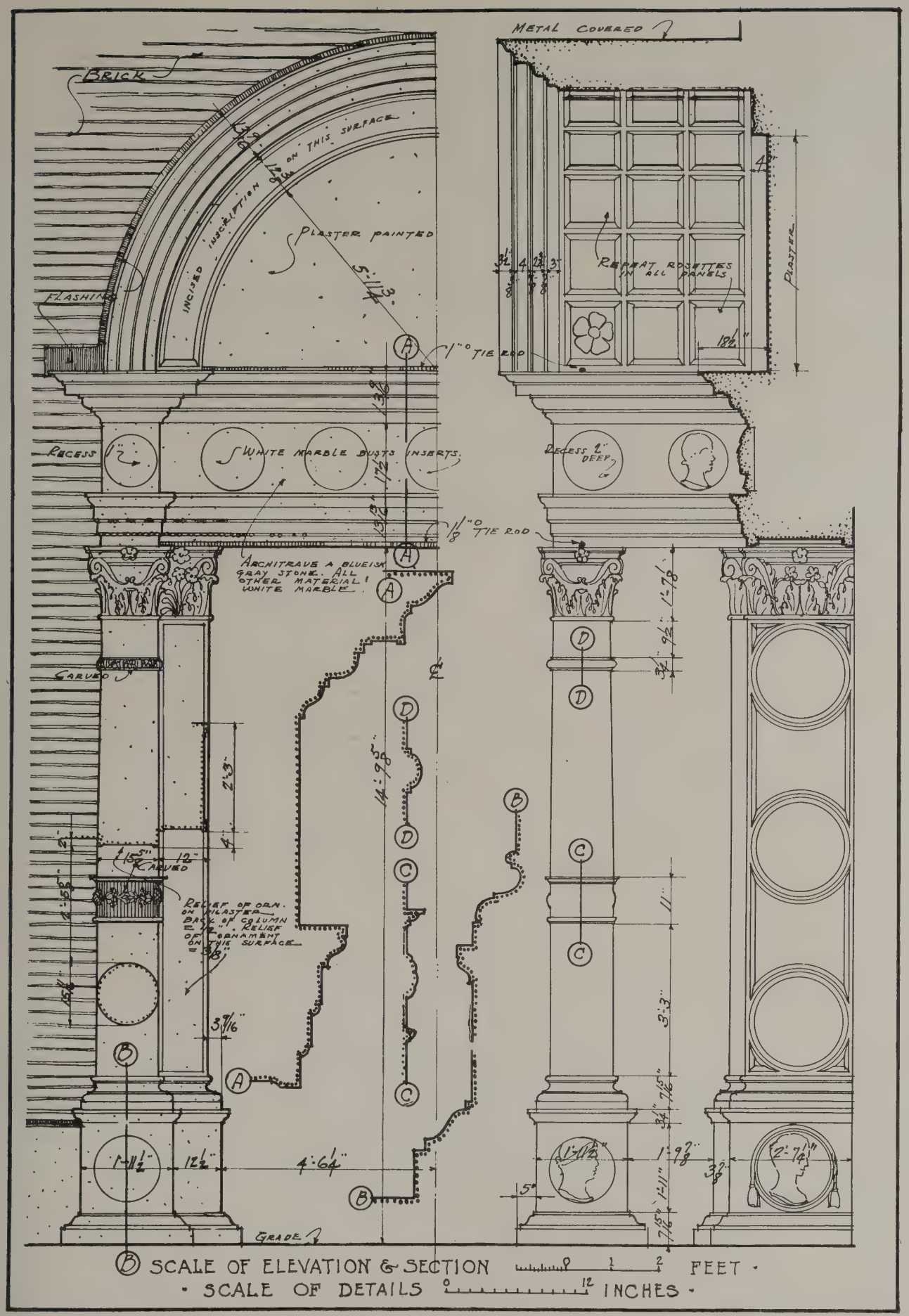
LUCCA—SIDE ENTRANCE, S. ALESSANDRO


MARBLE
CONTINUE
VERDE ANTIQUE
FOREHEAD 8" IN FRONT OF BACKGROUND
MAXIMUM RELIEF = 2"
HANDS PROJECT 10½" IN FRONT OF BACKGROUND
APPROX. PROFILE OF MADONNA
PLASTER
MATERIAL: WHITE MARBLE AND VERDE ANTIQUE WHERE INDICATED
THRESHOLD
PLATFORM
GRADE
SCALE FOR ELEVATION & SECTION
FEET
SCALE FOR DETAILS
INCHES

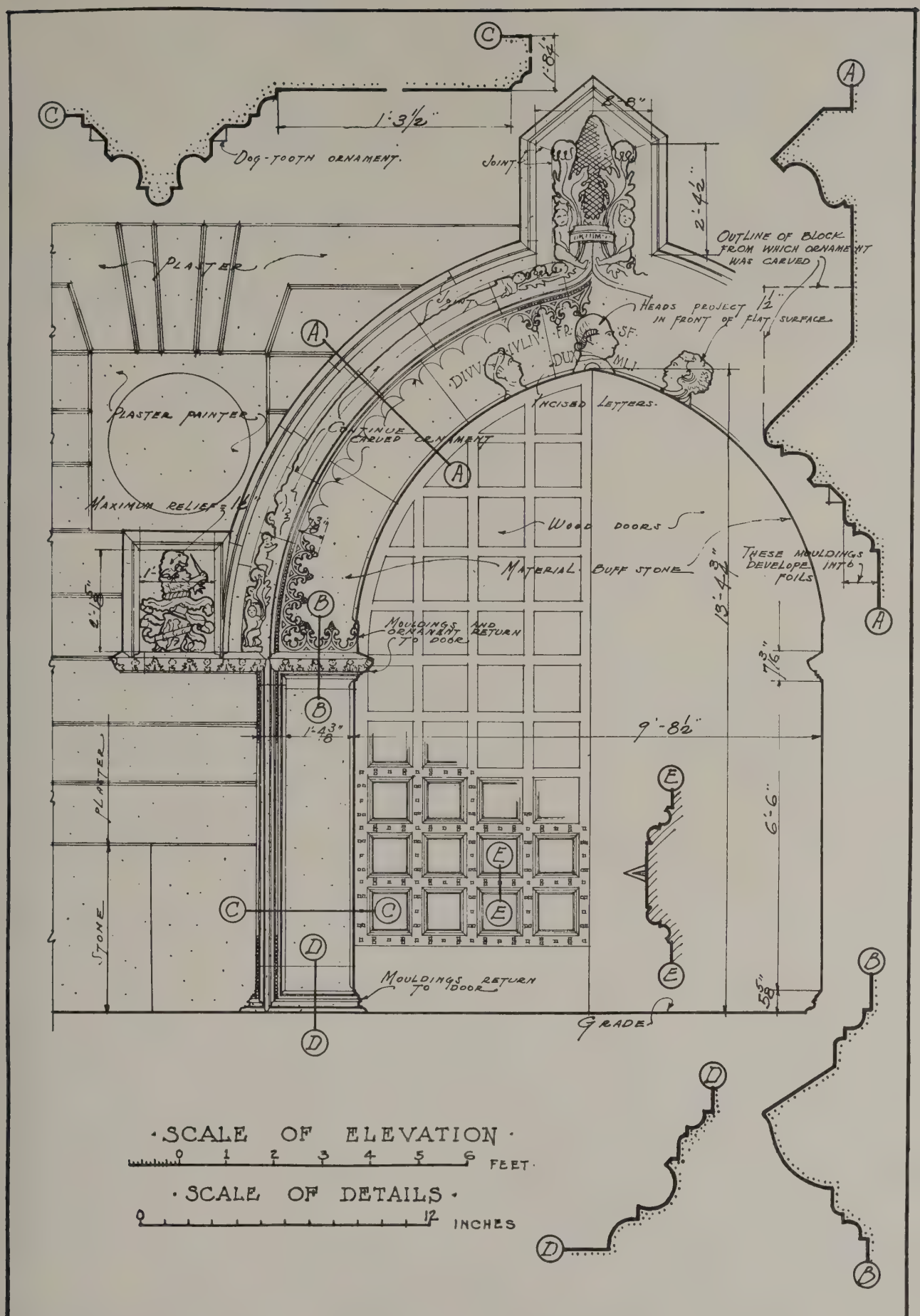
MANTUA—ENTRANCE, BASILICA OF S. ANDREA


PLASTER
CONTINUE ORNAMENT.
MAXIMUM RELIEF OF ORNAMENT = 1 3/8"
WHITE MARBLE
WOOD DOORS
2'-1 1/8"
1 3/8"
4'-6 1/4"
17'-6 1/2"
1/4"
5/8"
2'-3 1/2"
2'-2 1/2"
1'-6 1/2"
℄ OF BASE
THRESHOLD.
FLOOR OF PORCH.
A
B
SCALE FOR ELEVATION 0 1 2 3 4 FEET
SCALE FOR DETAILS 0 10 INCHES

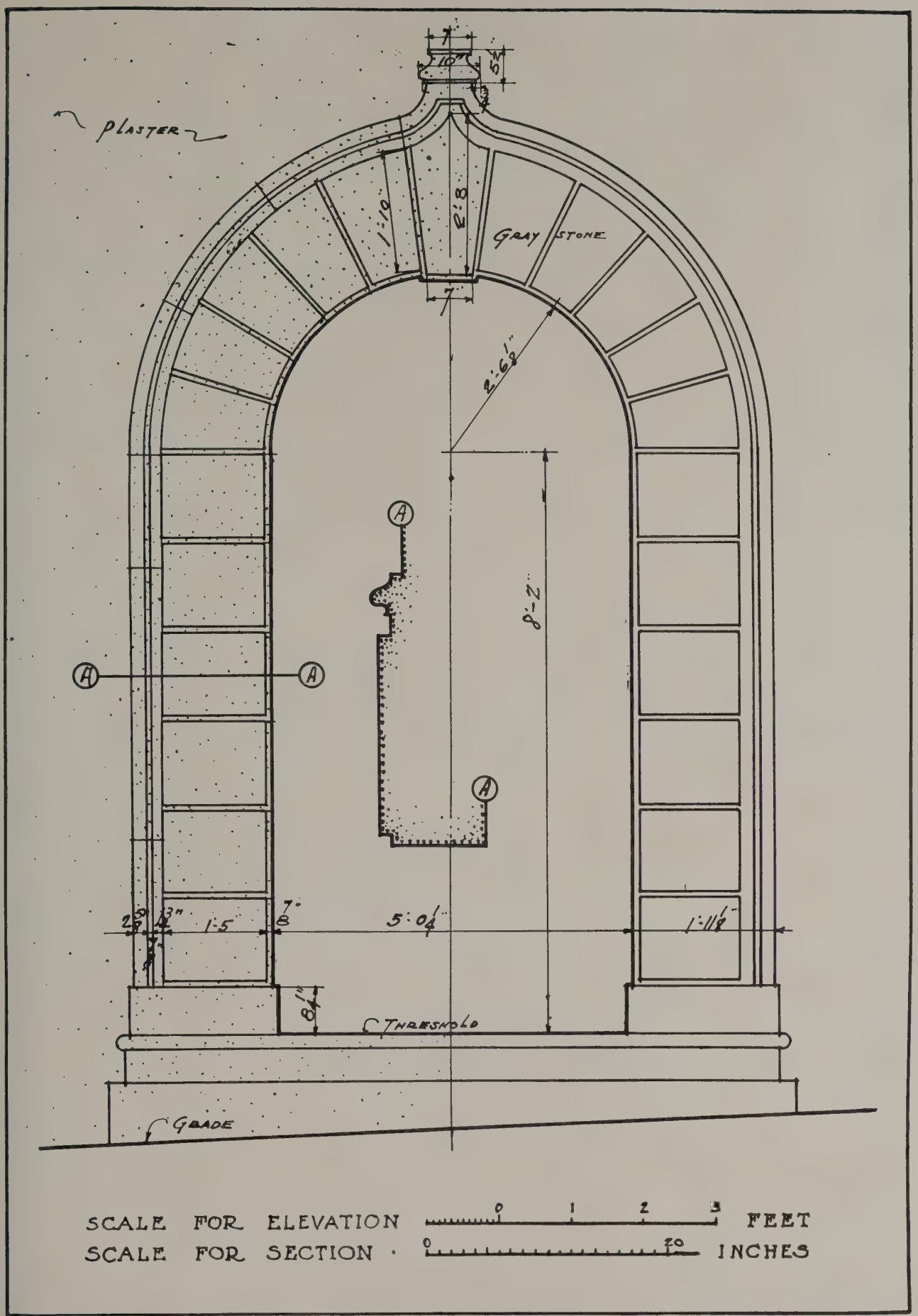
MILAN—CHURCH OF SANTA MARIA DELLE GRAZIE


METAL COVERED
BRICK
INCISED INSCRIPTION ON THIS SURFACE
PLASTER PAINTED
FLASHING
1"ø TIE ROD
REPEAT ROSETTES IN ALL PANELS
PLASTER
RECESS
WHITE MARBLE BUSTS INSERTS
RECESS 2" DEEP
1⅛"ø TIE ROD
ARCHITRAVE A BLUEISH GRAY STONE. ALL OTHER MATERIAL WHITE MARBLE
CARVED
RELIEF OF ORN. ON PILASTER
BASE OF COLUMN
RELIEF OF ORNAMENT ON THIS SURFACE
GRADE
SCALE OF ELEVATION & SECTION
FEET
SCALE OF DETAILS
INCHES

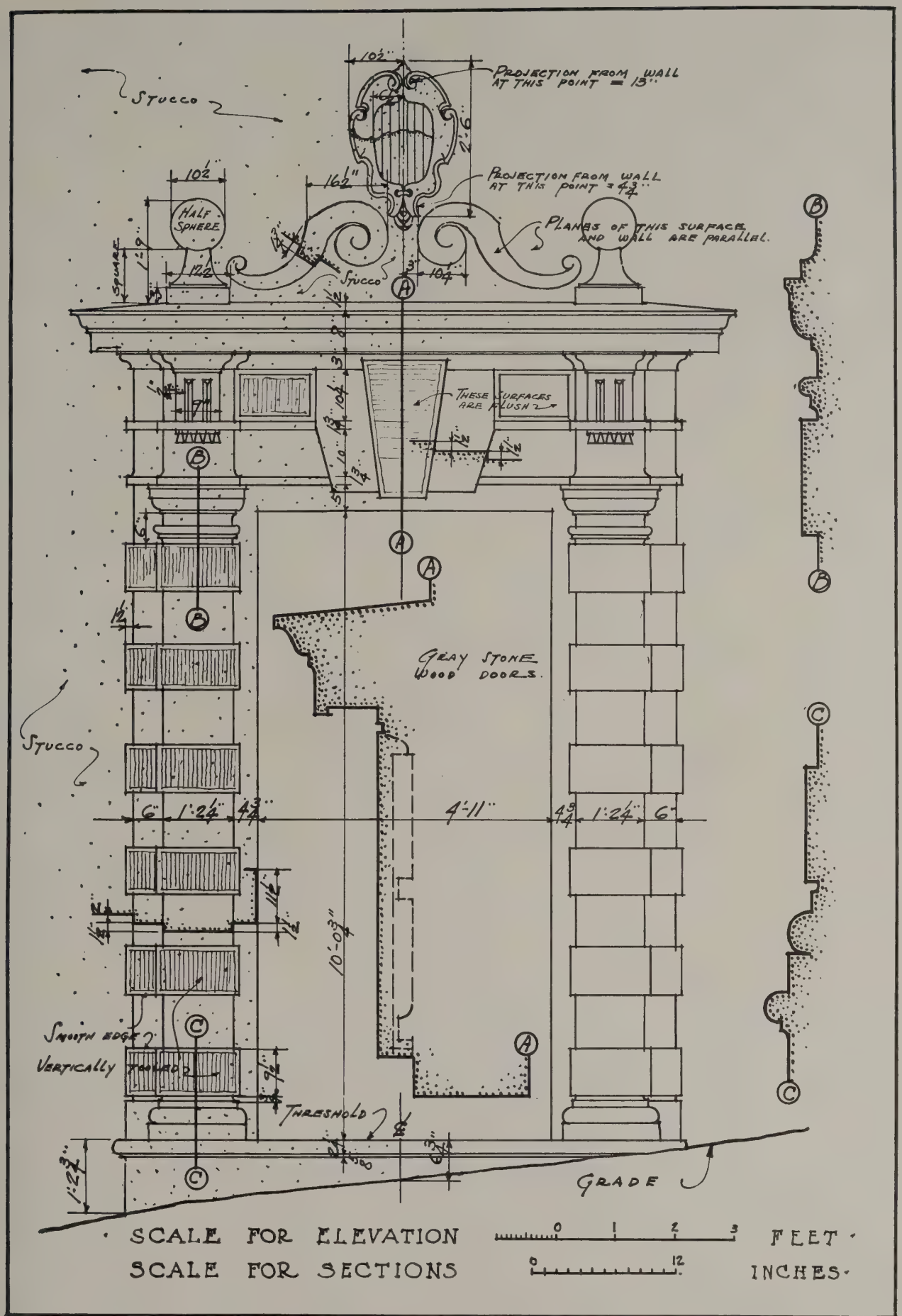
MILAN—PALAZZO DEI VIMERCATI


DOG-TOOTH ORNAMENT.
1'-3½"
1'-8¼"
2'-8"
JOINT
2'-4½"
OUTLINE OF BLOCK FROM WHICH ORNAMENT WAS CARVED
PLASTER
HEADS PROJECT 1½" IN FRONT OF FLAT SURFACE
DIVV
IVLIV
FR
SF
DUX
MLI
INCISED LETTERS.
PLASTER PAINTER
CONTINUE CARVED ORNAMENT
MAXIMUM RELIEF = 1½"
WOOD DOORS
MATERIAL BUFF STONE
THESE MOULDINGS DEVELOPE INTO FOILS
13'-4¾"
MOULDINGS AND ORNAMENT RETURN TO DOOR
7⅜"
1'-4⅜"
9'-8½"
PLASTER
6'-6"
STONE
MOULDINGS RETURN TO DOOR
5⅝"
GRADE
·SCALE OF ELEVATION·
0 1 2 3 4 5 6 FEET
·SCALE OF DETAILS·
0 12 INCHES

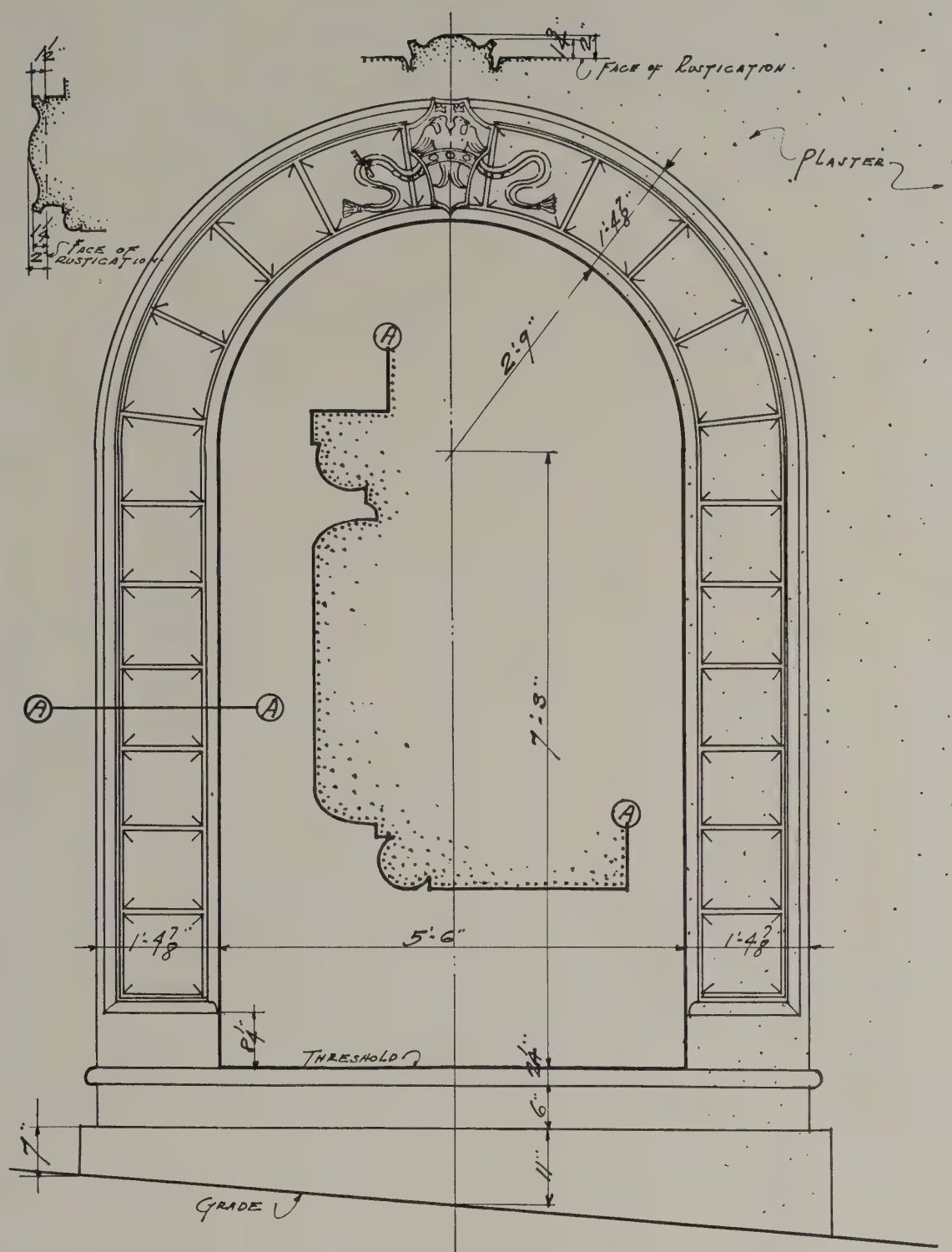
MONTEPULCIANO—COLLEGIO VESCOVILE


PLASTER
GRAY STONE
THRESHOLD
GRADE
SCALE FOR ELEVATION 0 1 2 3 FEET
SCALE FOR SECTION 0 20 INCHES

MONTEPULCIANO—PALAZZO DELCORTO


STUCCO
PROJECTION FROM WALL AT THIS POINT = 13"
PROJECTION FROM WALL AT THIS POINT = 4 3/4"
PLANES OF THIS SURFACE AND WALL ARE PARALLEL.
HALF SPHERE
SQUARE
THESE SURFACES ARE FLUSH
GRAY STONE
WOOD DOORS.
STUCCO
4'-11"
10'-03"
SMOOTH EDGE VERTICALLY TOOLED
THRESHOLD
GRADE
SCALE FOR ELEVATION 0 1 2 3 FEET.
SCALE FOR SECTIONS 0 12 INCHES.

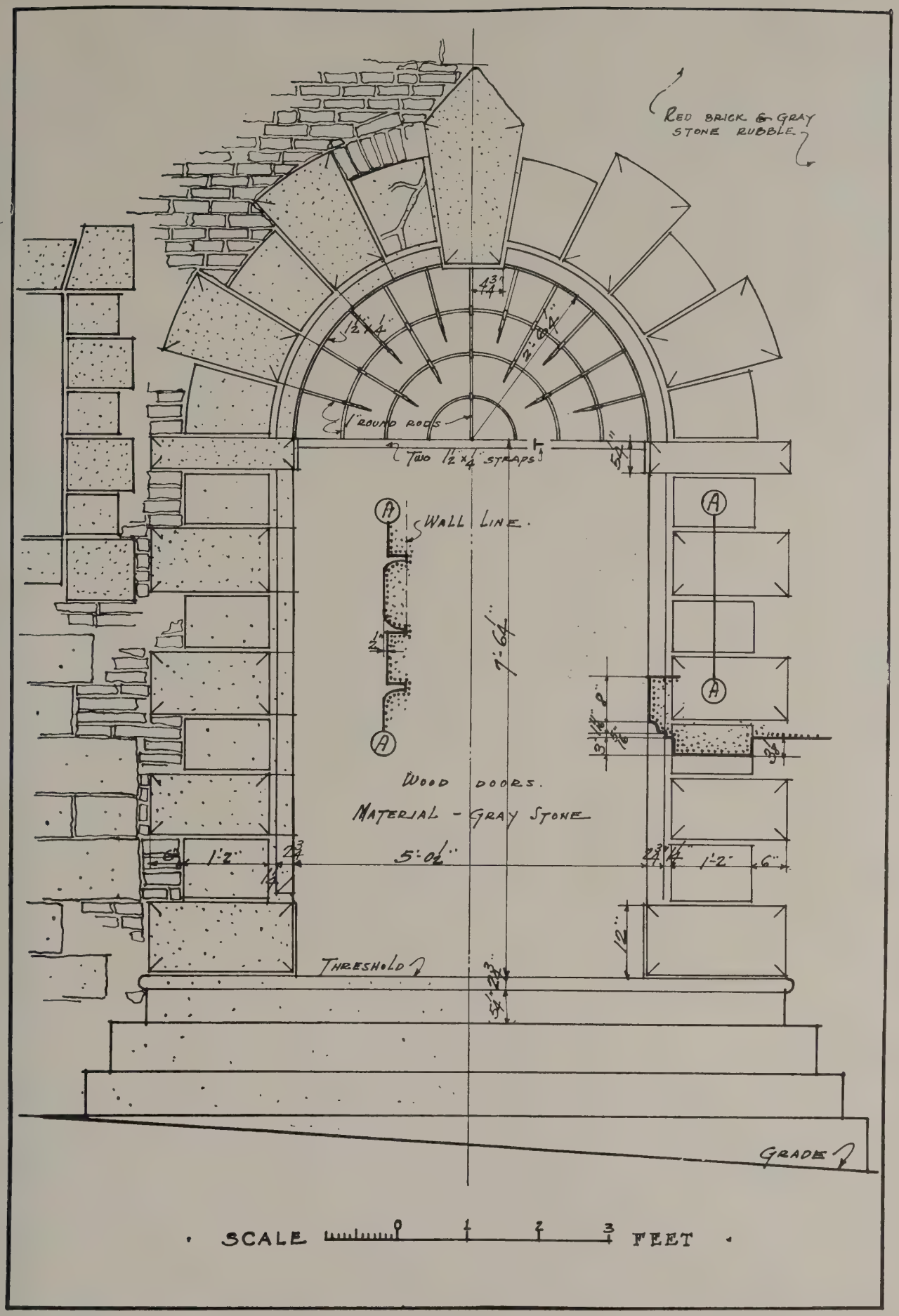
MONTEPULCIANO—DOORWAY ON VIA CAVOUR



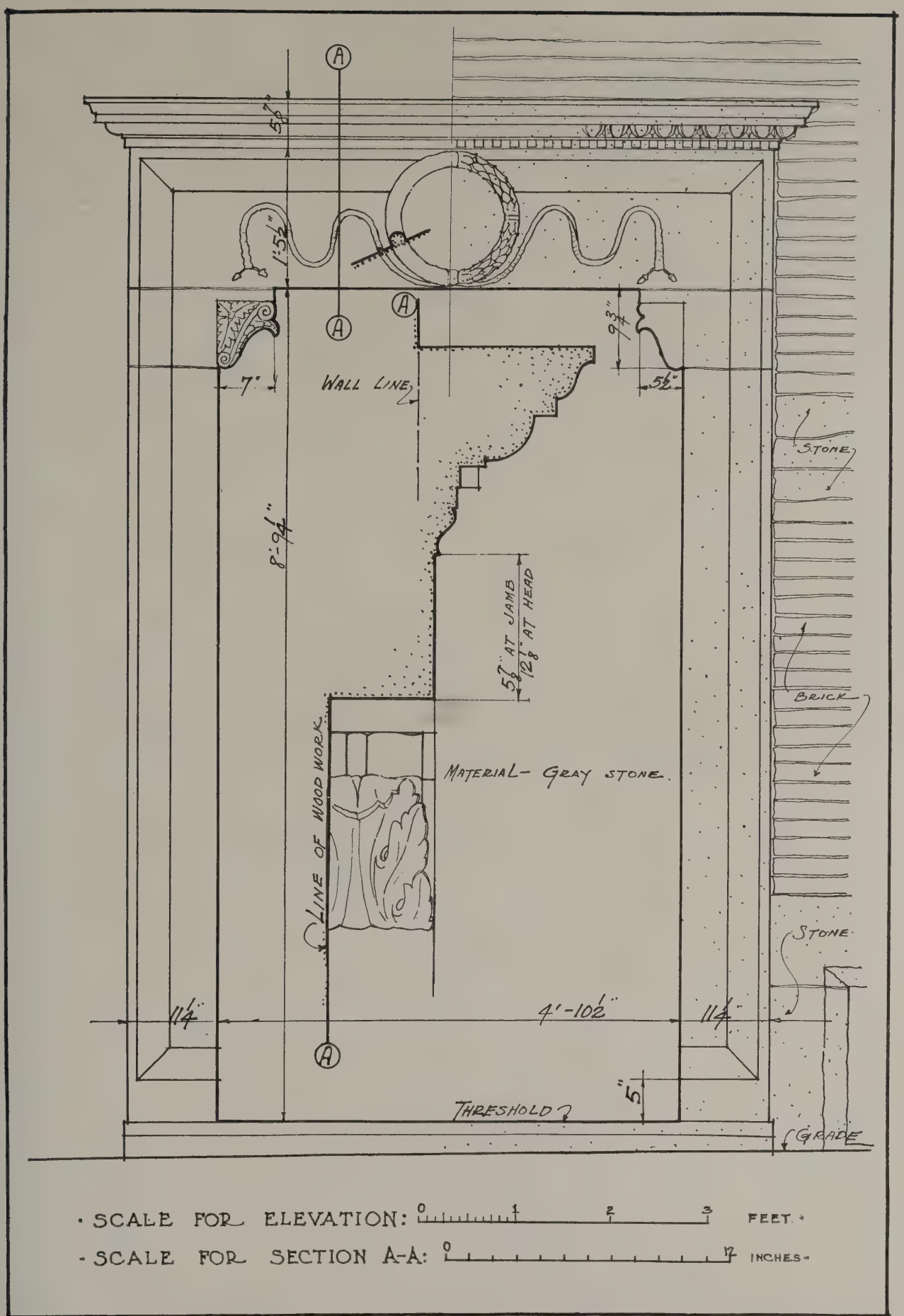
• SCALE OF ELEVATION 0 1 2 FEET •

• SCALE OF SECTION "A-A" 0 9 INCHES •

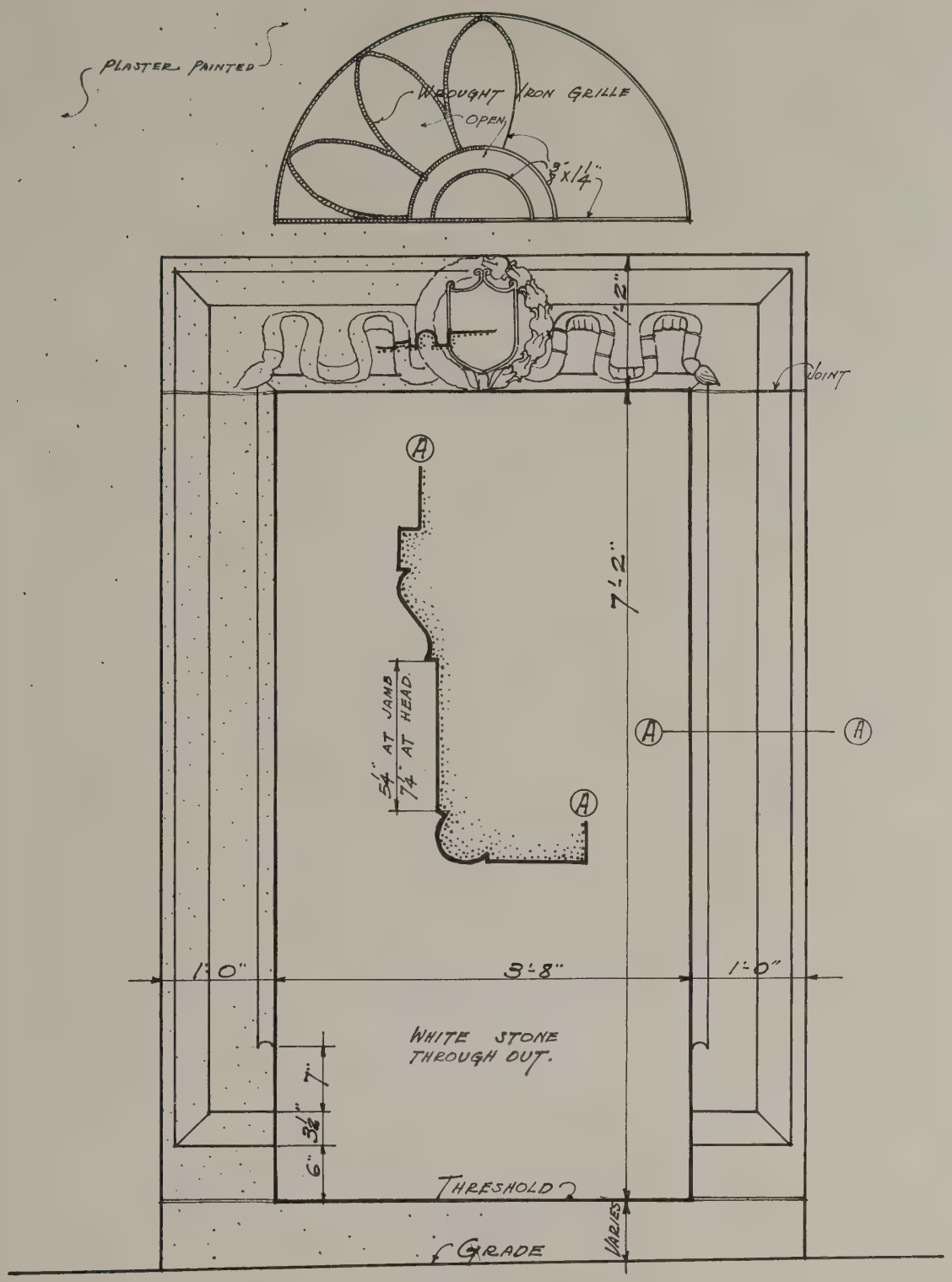
MONTEPULCIANO—PALAZZO BUCELLI


RED BRICK & GRAY STONE RUBBLE
ROUND RODS
TWO 1/2 x 4 STRAPS
WALL LINE.
WOOD DOORS.
MATERIAL - GRAY STONE
5'-0 1/2"
7'-6"
THRESHOLD
GRADE
SCALE 0 1 2 3 FEET

PERUGIA—DOORWAY ON CORSO CAVOUR


A
A
A
A
5⅞"
1'-5½"
9¾"
7"
WALL LINE
5½"
STONE
8'-9¼"
5⅞" AT JAMB
12⅛" AT HEAD
BRICK
MATERIAL- GRAY STONE.
LINE OF WOOD WORK.
STONE
1¼"
4'-10½"
1¼"
5"
THRESHOLD
GRADE
• SCALE FOR ELEVATION: 0 1 2 3 FEET •
• SCALE FOR SECTION A-A: 0 12 INCHES •

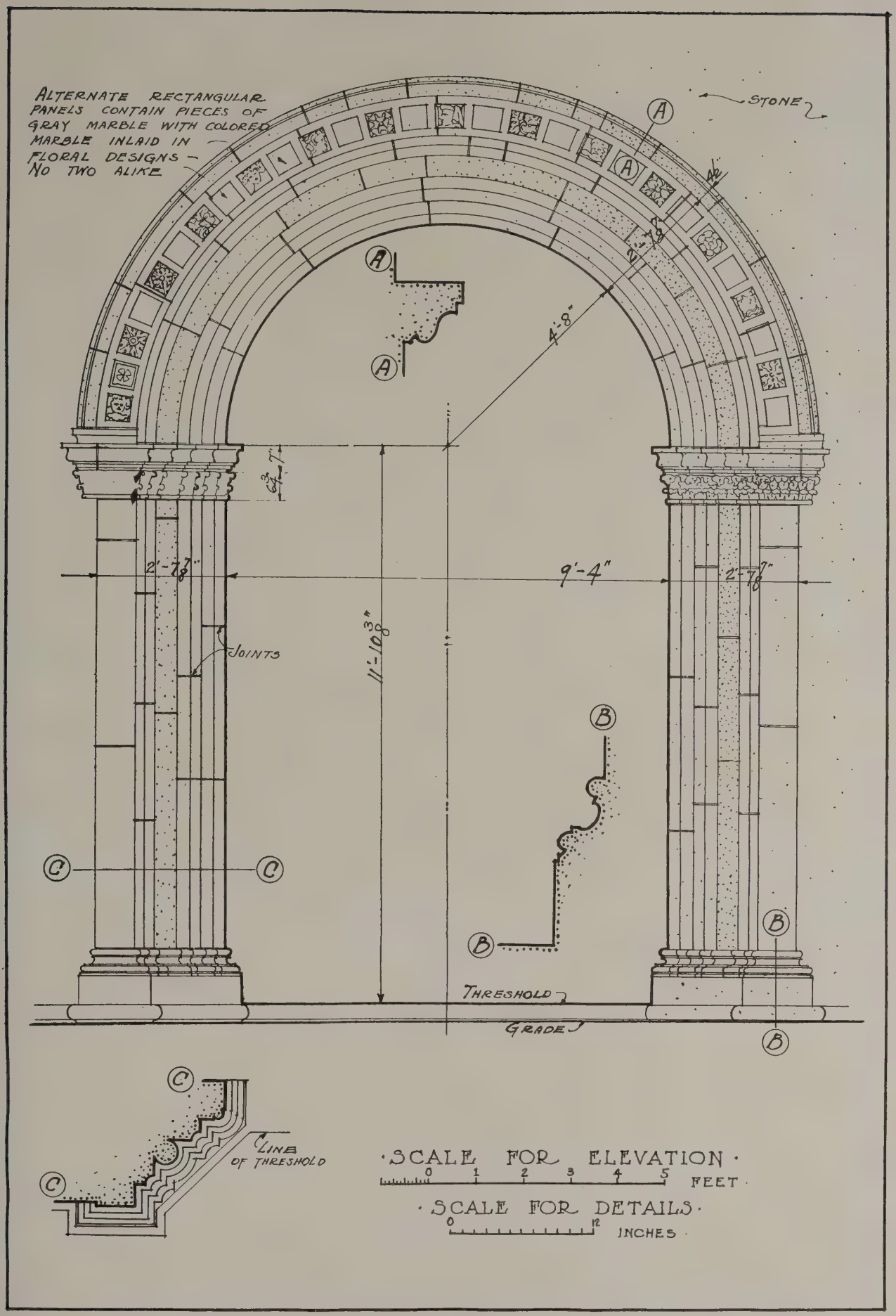
PERUGIA—DOORWAY ON CORSO CAVOUR



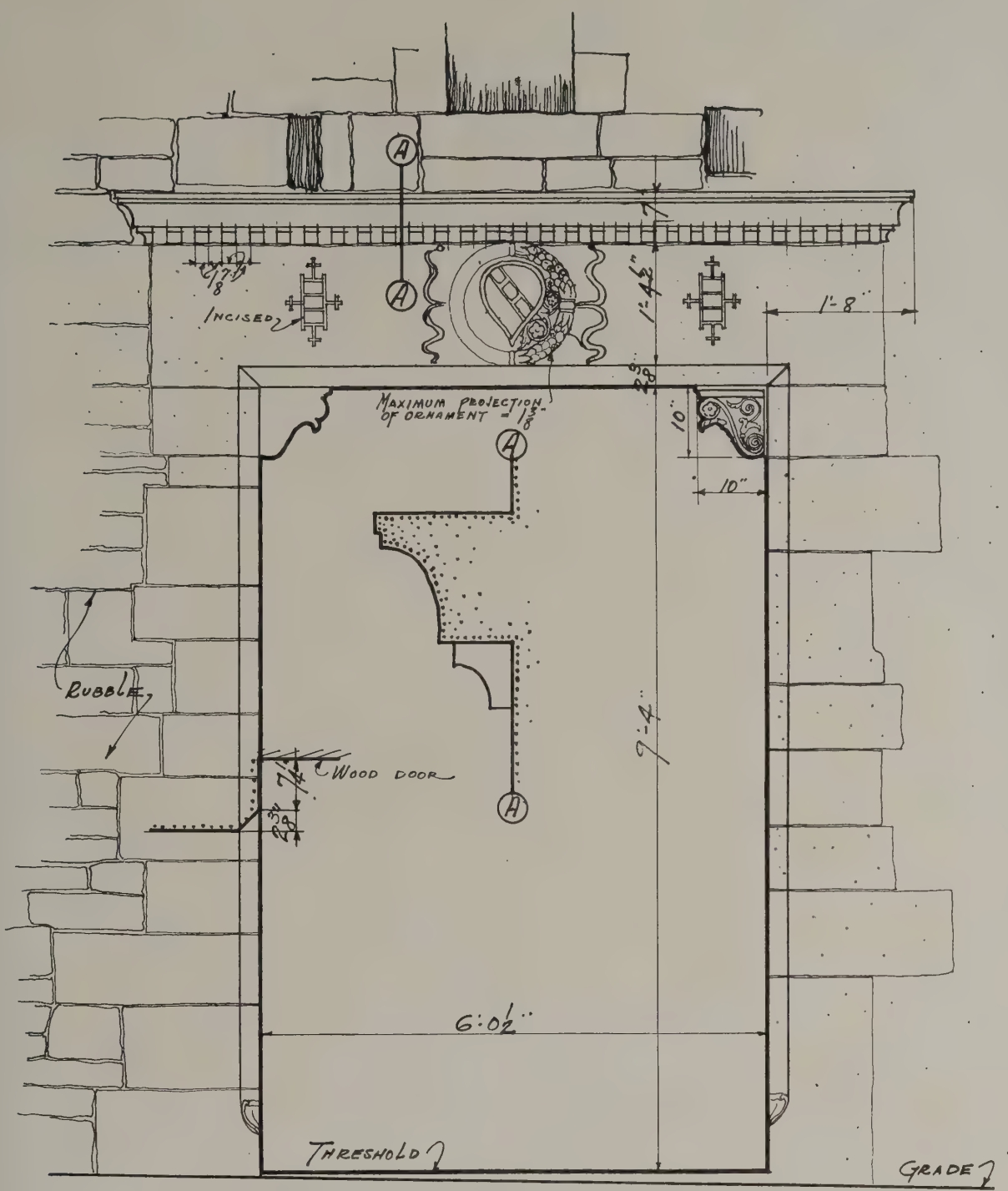
SCALE FOR ELEVATION 0 1 2 FEET.

SCALE FOR DETAIL 0 12 INCHES

PERUGIA—COLLEGIO DEL CAMBIO


ALTERNATE RECTANGULAR PANELS CONTAIN PIECES OF GRAY MARBLE WITH COLORED MARBLE INLAID IN FLORAL DESIGNS — NO TWO ALIKE
STONE
A
A
A
4'-8"
3'-7"
2'-7½"
9'-4"
2'-7½"
11'-10⅜"
JOINTS
B
B
B
B
C
C
C
C
THRESHOLD
GRADE
LINE OF THRESHOLD
SCALE FOR ELEVATION
0 1 2 3 4 5 FEET
SCALE FOR DETAILS
0 12 INCHES

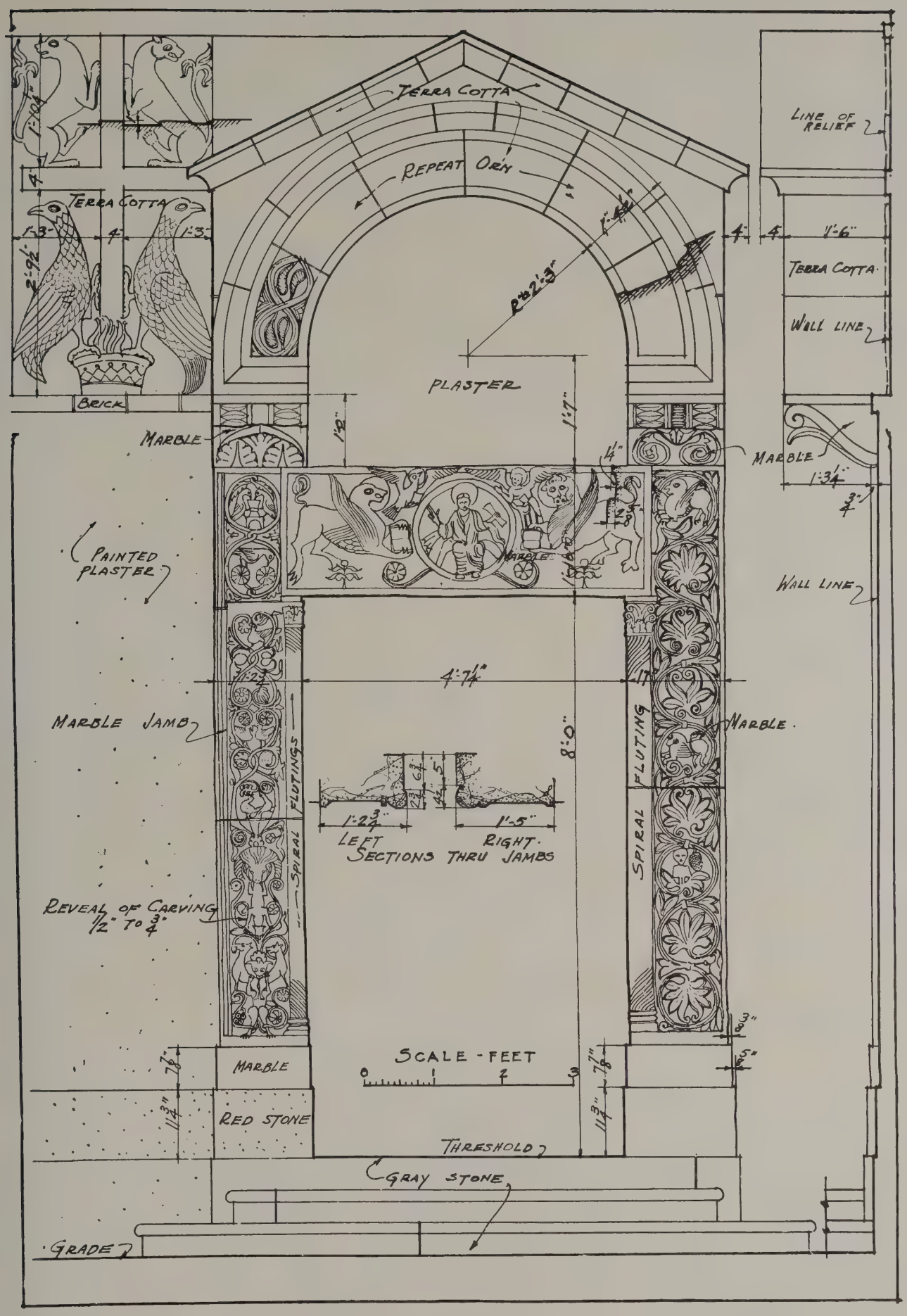
PERUGIA—DOORWAY ON VIA BONTEMPI



SCALE FOR ELEVATIONS 0 1 2 3 FEET

SCALE FOR SECTION 0 12 INCHES

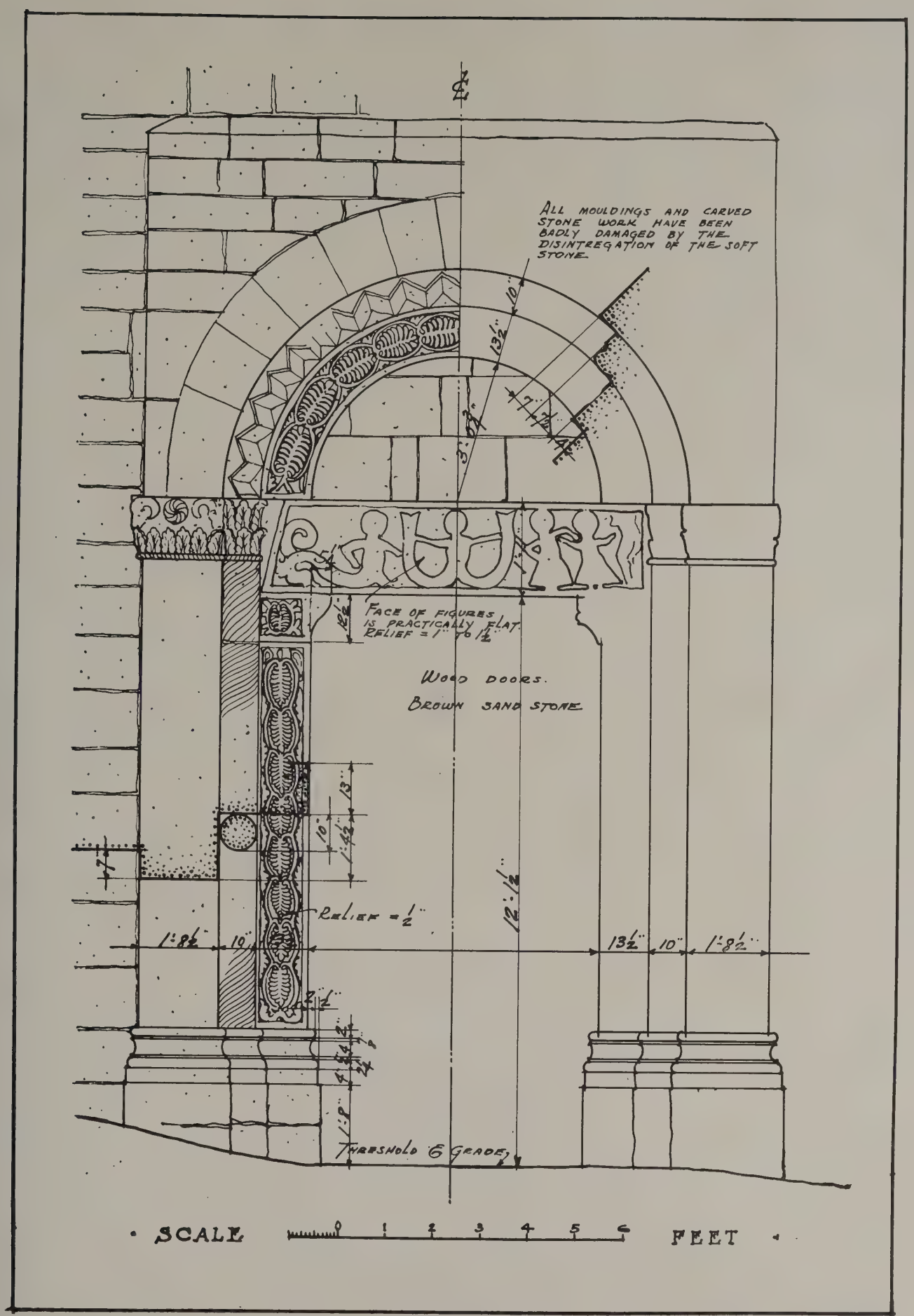
PERUGIA—S. CONSTANZO


TERRA COTTA
REPEAT ORN
LINE OF RELIEF
TERRA COTTA
TERRA COTTA
WALL LINE
PLASTER
BRICK
MARBLE
MARBLE
PAINTED PLASTER
MARBLE
WALL LINE
MARBLE JAMB
FLUTINGS
SPIRAL FLUTING
MARBLE
LEFT
RIGHT
SECTIONS THRU JAMBS
REVEAL OF CARVING 1/2" TO 3/4"
SPIRAL
SCALE - FEET
MARBLE
RED STONE
THRESHOLD
GRAY STONE
GRADE

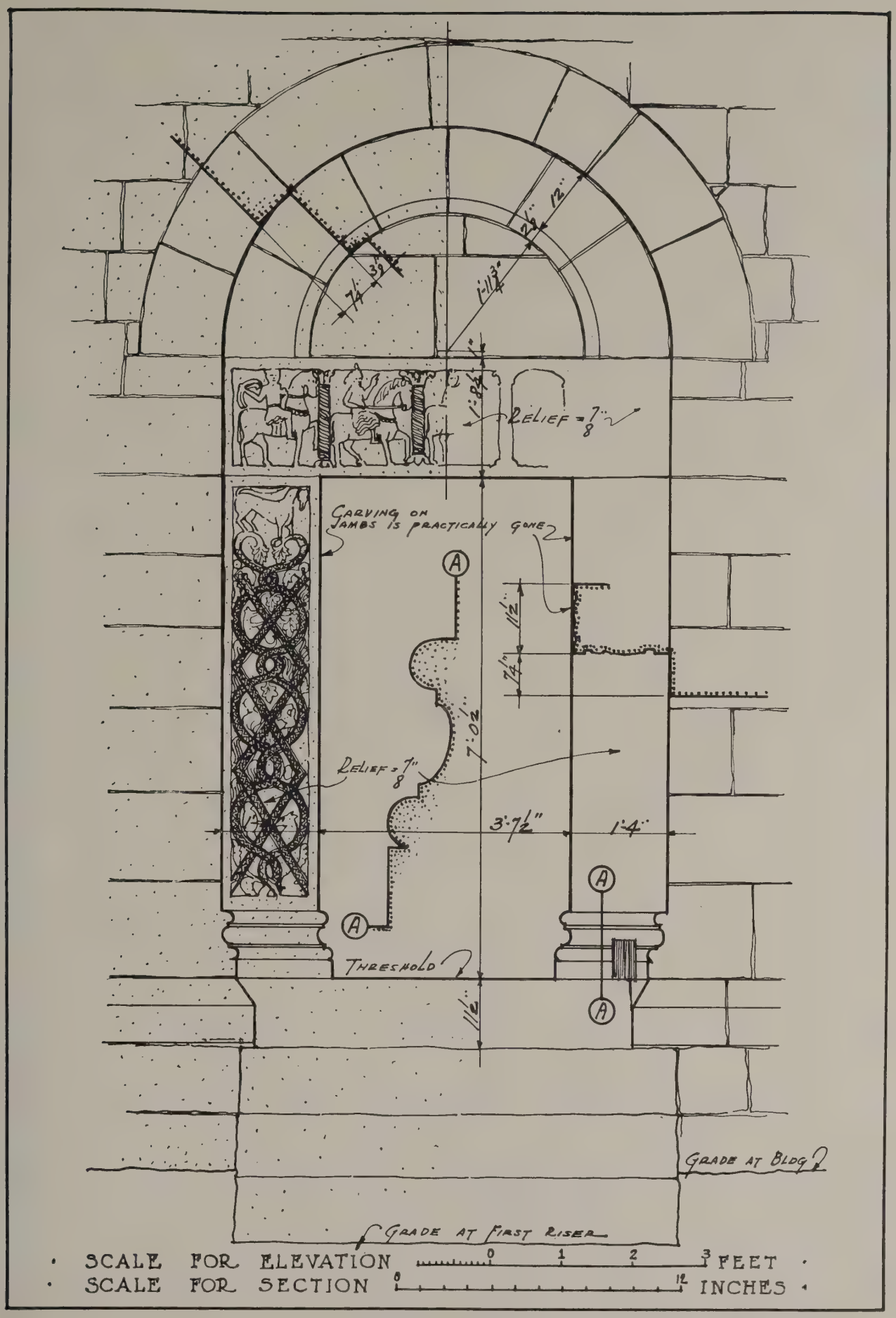
PERUGIA—DOORWAY ON PIAZZA GIUSEPPE GARIBALDI

PIENZA—DOORWAY, PALAZZO VESCOVILE

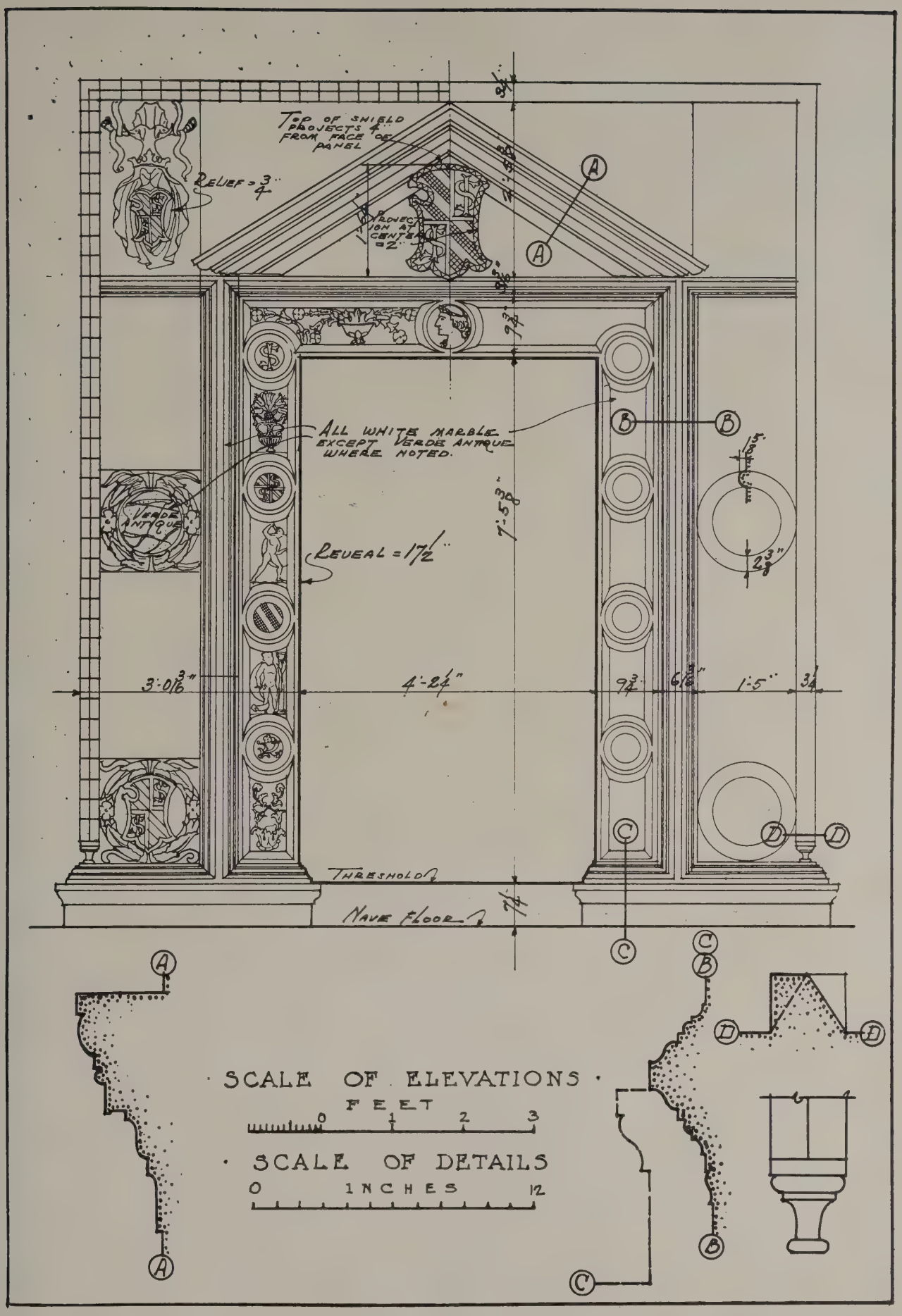
PIENZA—MAIN ENTRANCE ANTICA PIEVE DI CORSIGNANO


ALL MOULDINGS AND CARVED STONE WORK HAVE BEEN BADLY DAMAGED BY THE DISINTREGATION OF THE SOFT STONE
FACE OF FIGURES IS PRACTICALLY FLAT. RELIEF = 1" TO 1½"
WOOD DOORS.
BROWN SAND STONE
RELIEF = ½"
THRESHOLD & GRADE
SCALE 0 1 2 3 4 5 6 FEET

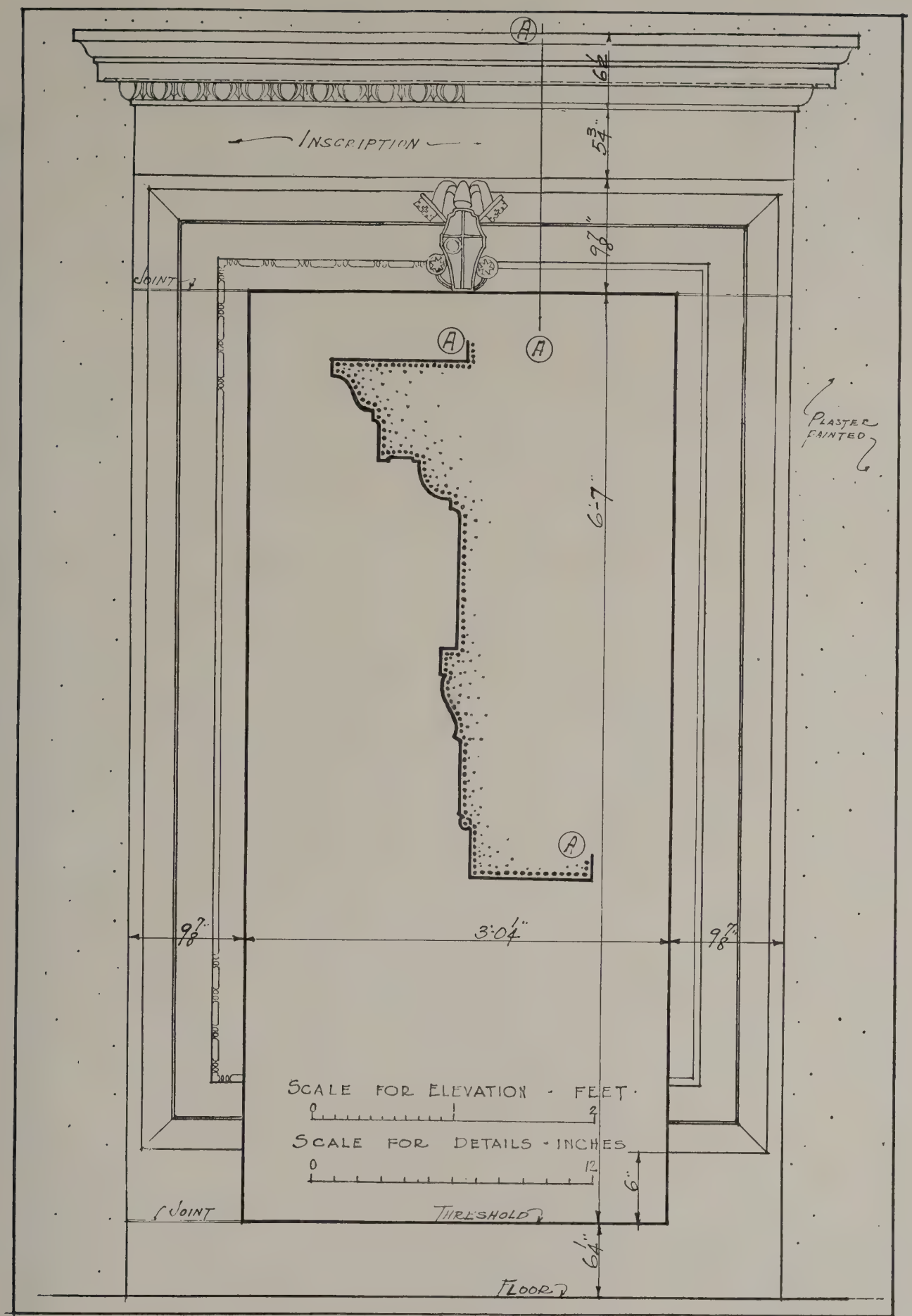
PIENZA—SIDE ENTRANCE ANTICA PIEVE DI CORSIGNANO


RELIEF = 7/8"
CARVING ON JAMBS IS PRACTICALLY GONE
RELIEF = 7/8"
7'-0 1/2"
3'-7 1/2"
1'-4"
THRESHOLD
GRADE AT BLDG
GRADE AT FIRST RISER
SCALE FOR ELEVATION 0 1 2 3 FEET
SCALE FOR SECTION 0 12 INCHES

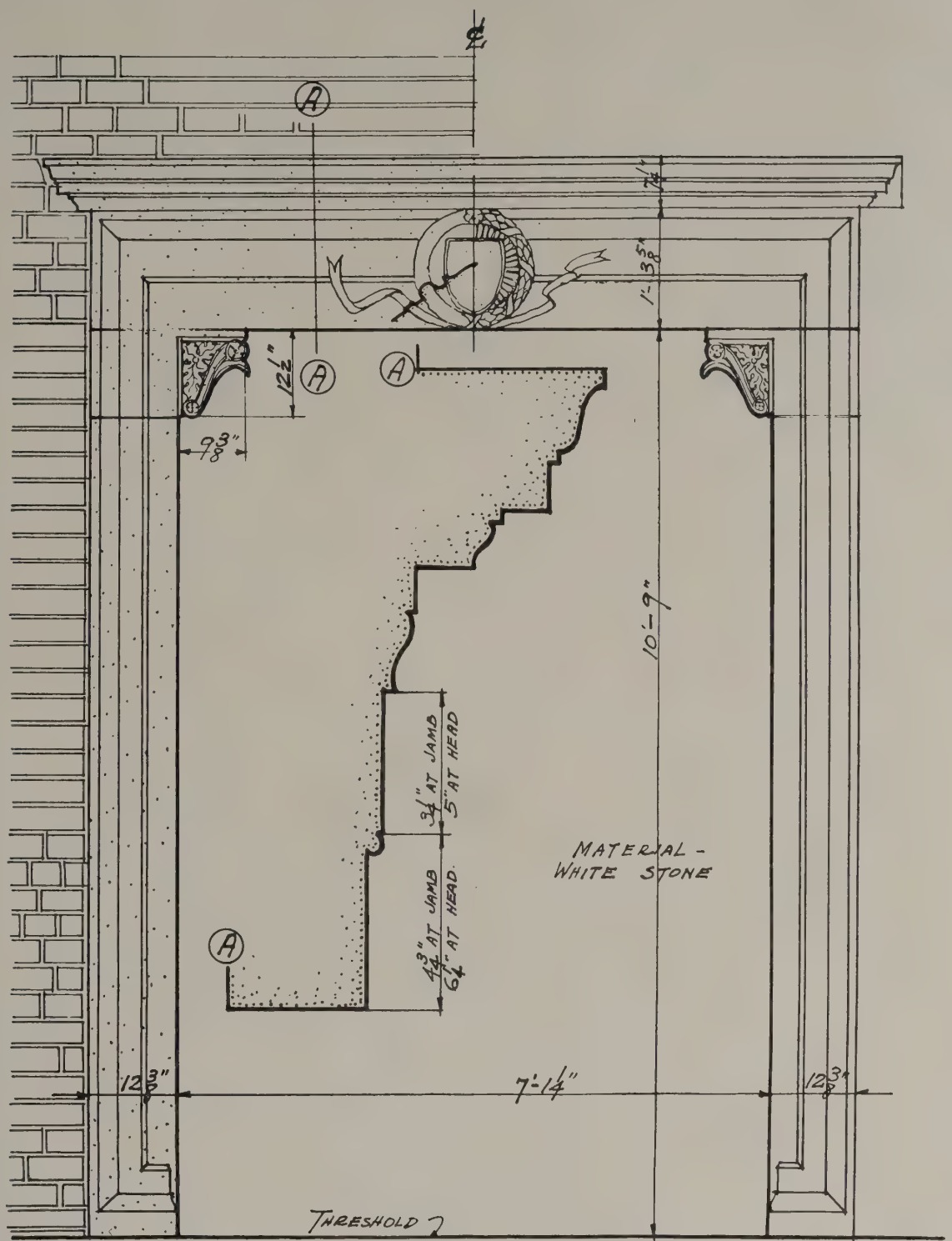
RIMINI—DOORWAY, CHAPEL OF THE BEAUTIFUL VIRGIN, CATHEDRAL


TOP OF SHIELD PROJECTS 4" FROM FACE OF PANEL
RELIEF = 3/4"
PROJECTION AT CENTER 92"
ALL WHITE MARBLE EXCEPT VERDE ANTIQUE WHERE NOTED.
VERDE ANTIQUE
REVEAL = 1 1/2"
7'-5 3/8"
3'-0 13/16"
4'-2 1/4"
9 3/4"
6 1/8"
1'-5"
3 1/4"
THRESHOLD
NAVE FLOOR
7 1/4"
SCALE OF ELEVATIONS
FEET
0 1 2 3
SCALE OF DETAILS
0 INCHES 12

ROME—DOORWAY, BORGIA APARTMENTS, VATICAN


INSCRIPTION
JOINT
PLASTER PAINTED
6'-7"
3'-0¼"
SCALE FOR ELEVATION - FEET
0
1
2
SCALE FOR DETAILS - INCHES
0
12
6"
JOINT
THRESHOLD
FLOOR

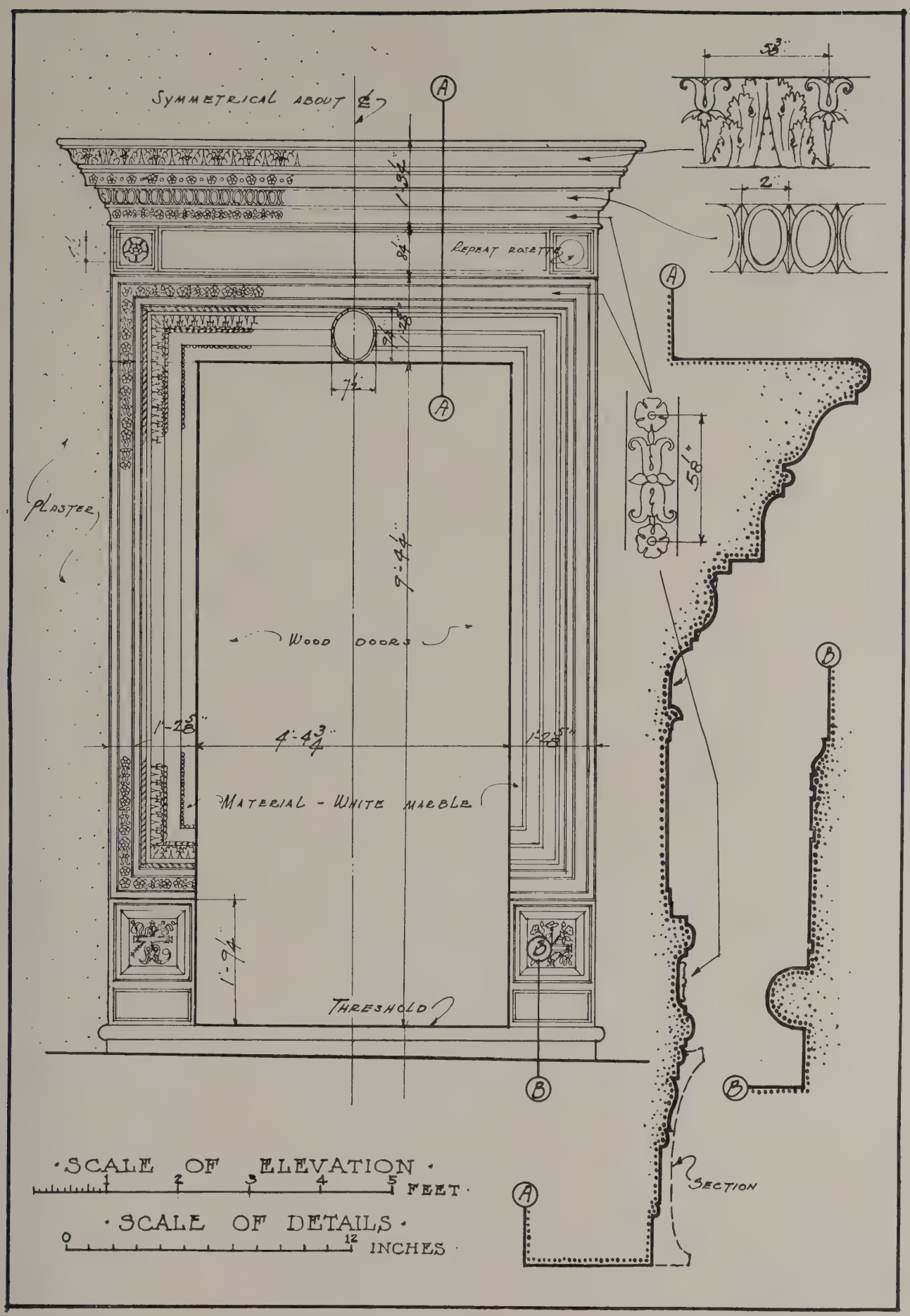
ROME—PALAZZO DEGLI ANGUILLARA
(Now called "Casa di Dante")



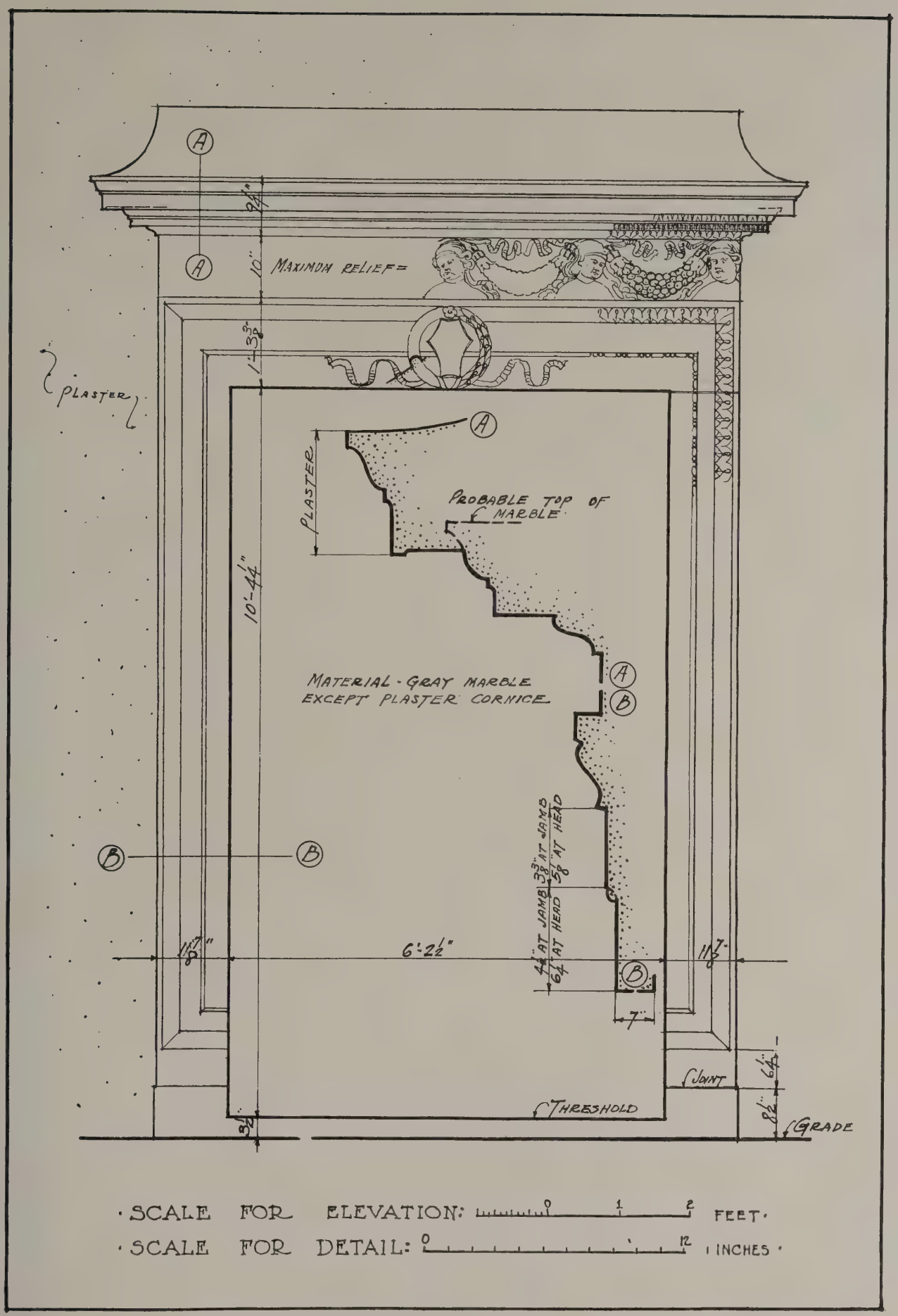
· SCALE FOR ELEVATION ·
0 1 2 3 4 5 FEET

· SCALE FOR DETAILS ·
0 12 INCHES

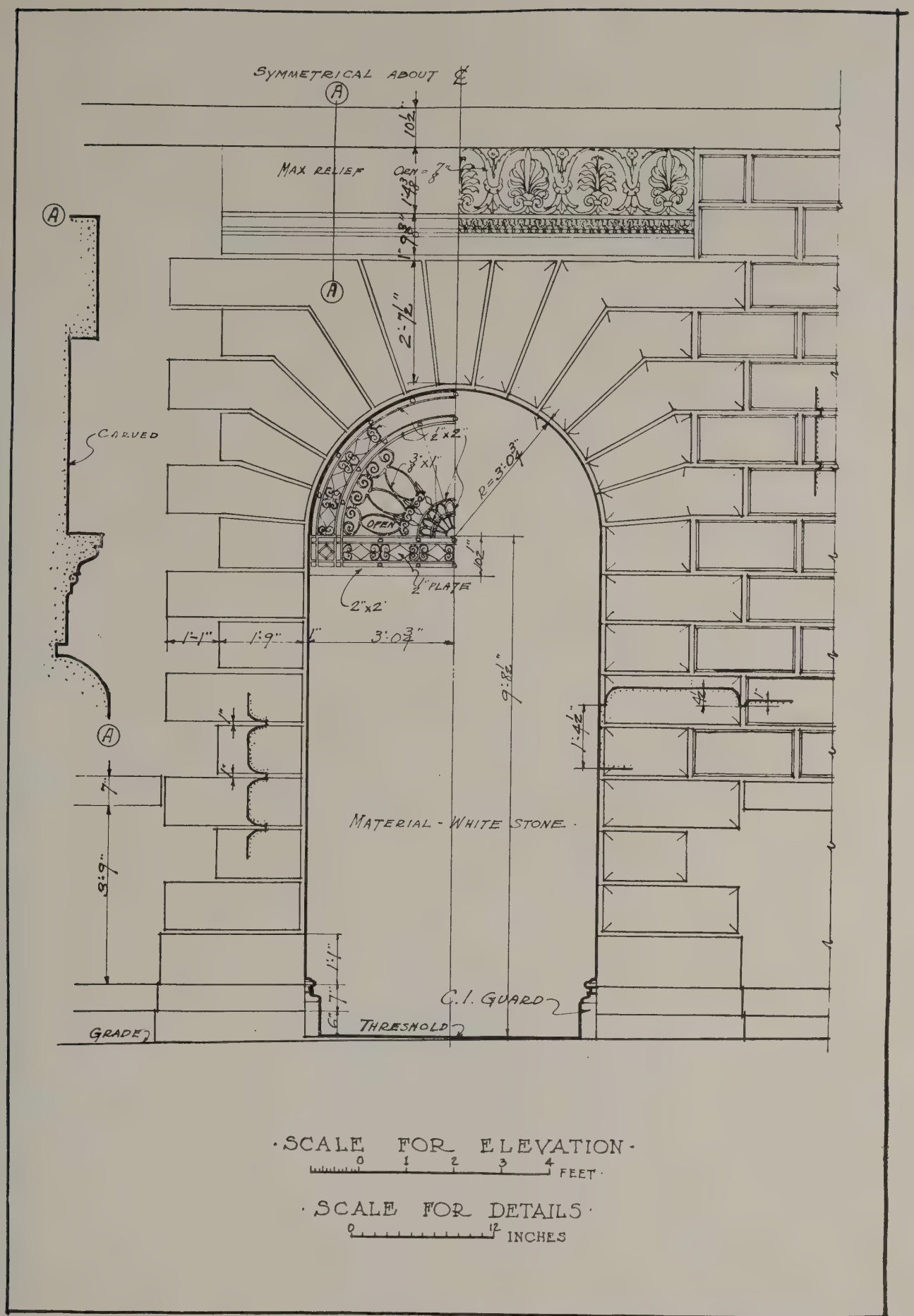
ROME—DOORWAY IN PALAZZO CANCELLARIA


SYMMETRICAL ABOUT ℄
REPEAT ROSETTE
PLASTER
WOOD DOORS
MATERIAL - WHITE MARBLE
THRESHOLD
SECTION
SCALE OF ELEVATION
FEET
SCALE OF DETAILS
INCHES

ROME—PALAZZO PICHI


MAXIMUM RELIEF=
PLASTER
PLASTER
PROBABLE TOP OF MARBLE
MATERIAL - GRAY MARBLE EXCEPT PLASTER CORNICE
10'-4¼"
6'-2½"
11⅞"
11⅞"
7"
JOINT
THRESHOLD
GRADE
SCALE FOR ELEVATION: 0 1 2 FEET
SCALE FOR DETAIL: 0 12 INCHES

ROME—PALAZZO OSSOLI

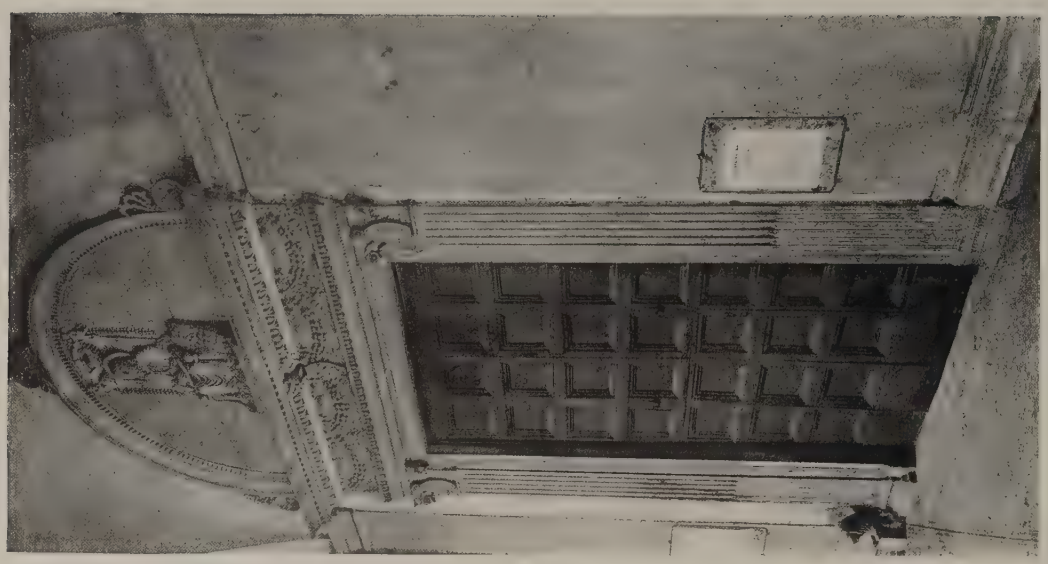


·SCALE FOR ELEVATION·

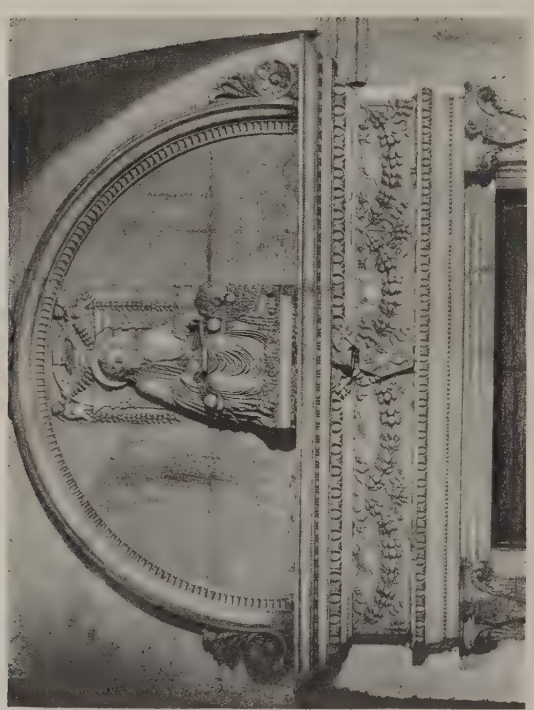
0 1 2 3 4 FEET

·SCALE FOR DETAILS·

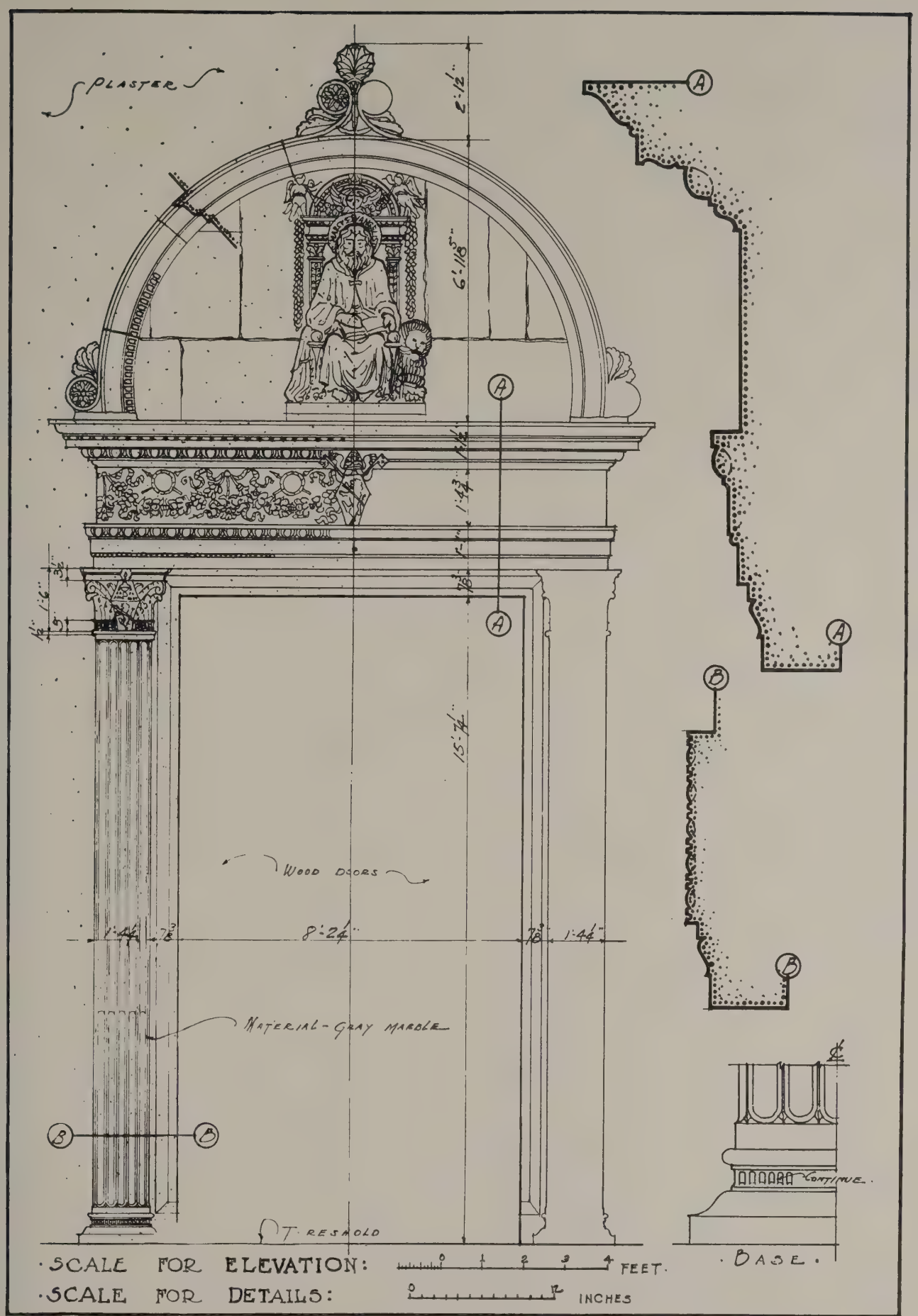
0 12 INCHES



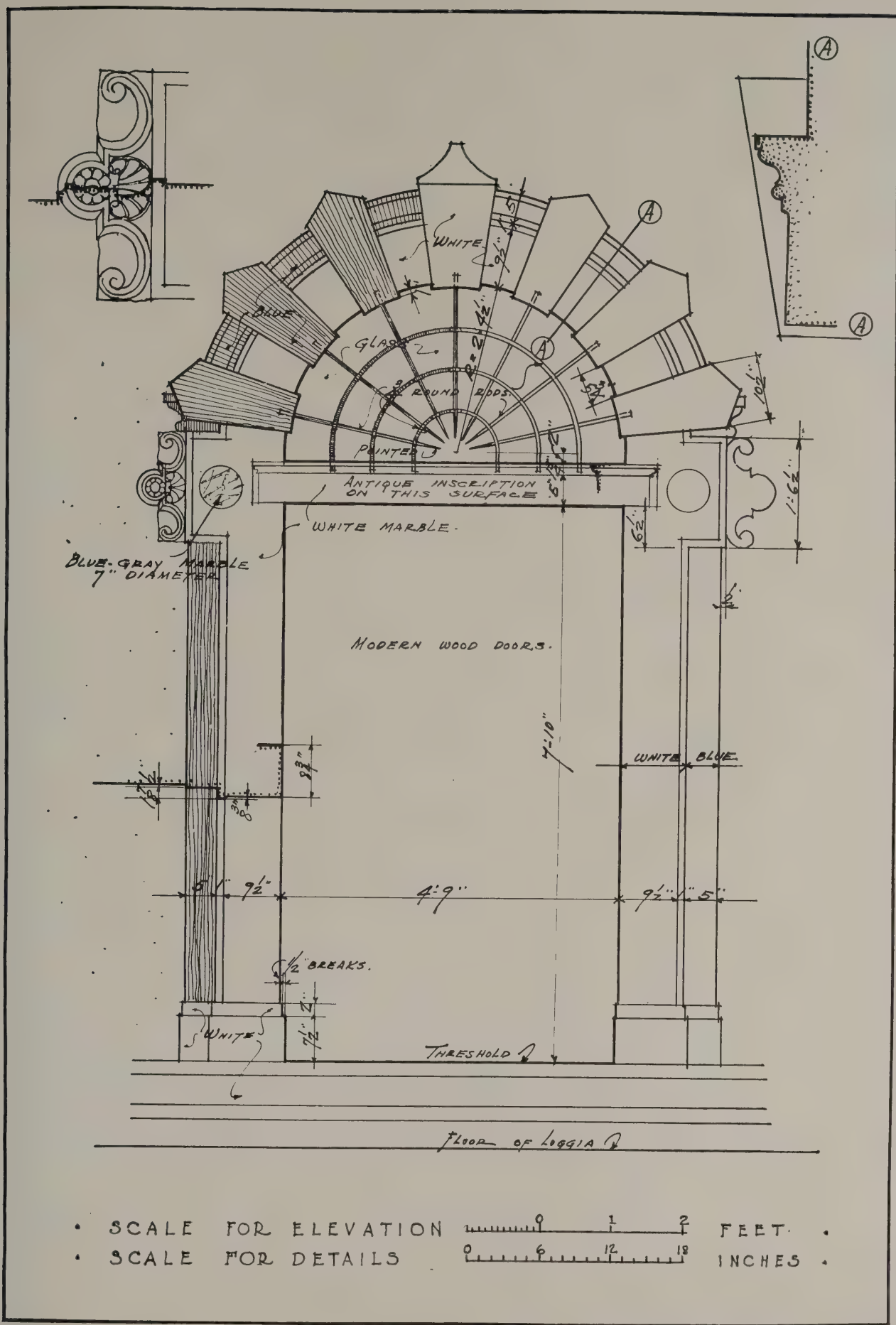
ROME—CHURCH OF SAN MARCO



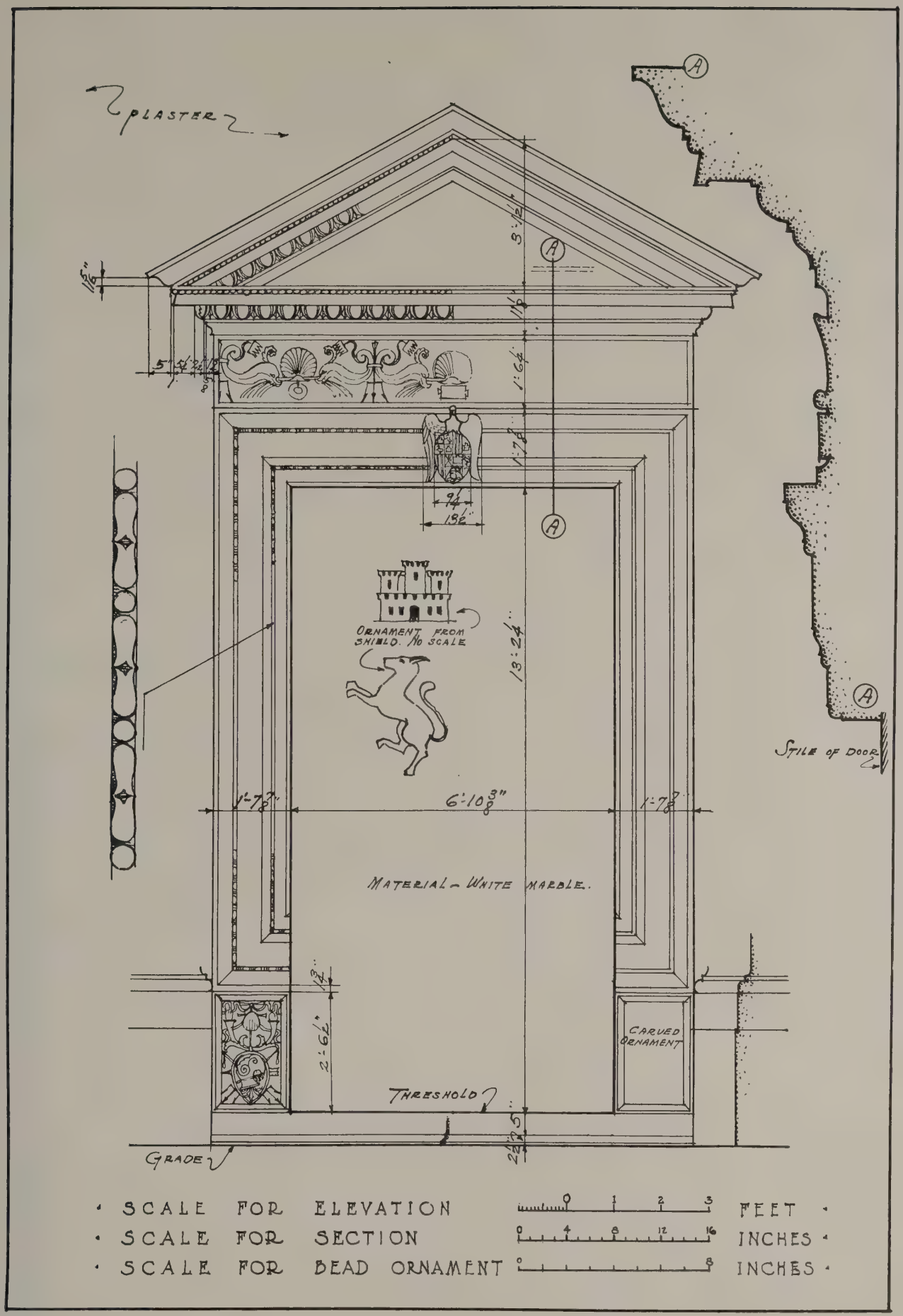
ROME—DETAIL OF MAIN ENTRANCE.
CHURCH OF S. MARCO


PLASTER
WOOD DOORS
MATERIAL - GRAY MARBLE
THRESHOLD
BASE
CONTINUE
SCALE FOR ELEVATION:
FEET
SCALE FOR DETAILS:
INCHES

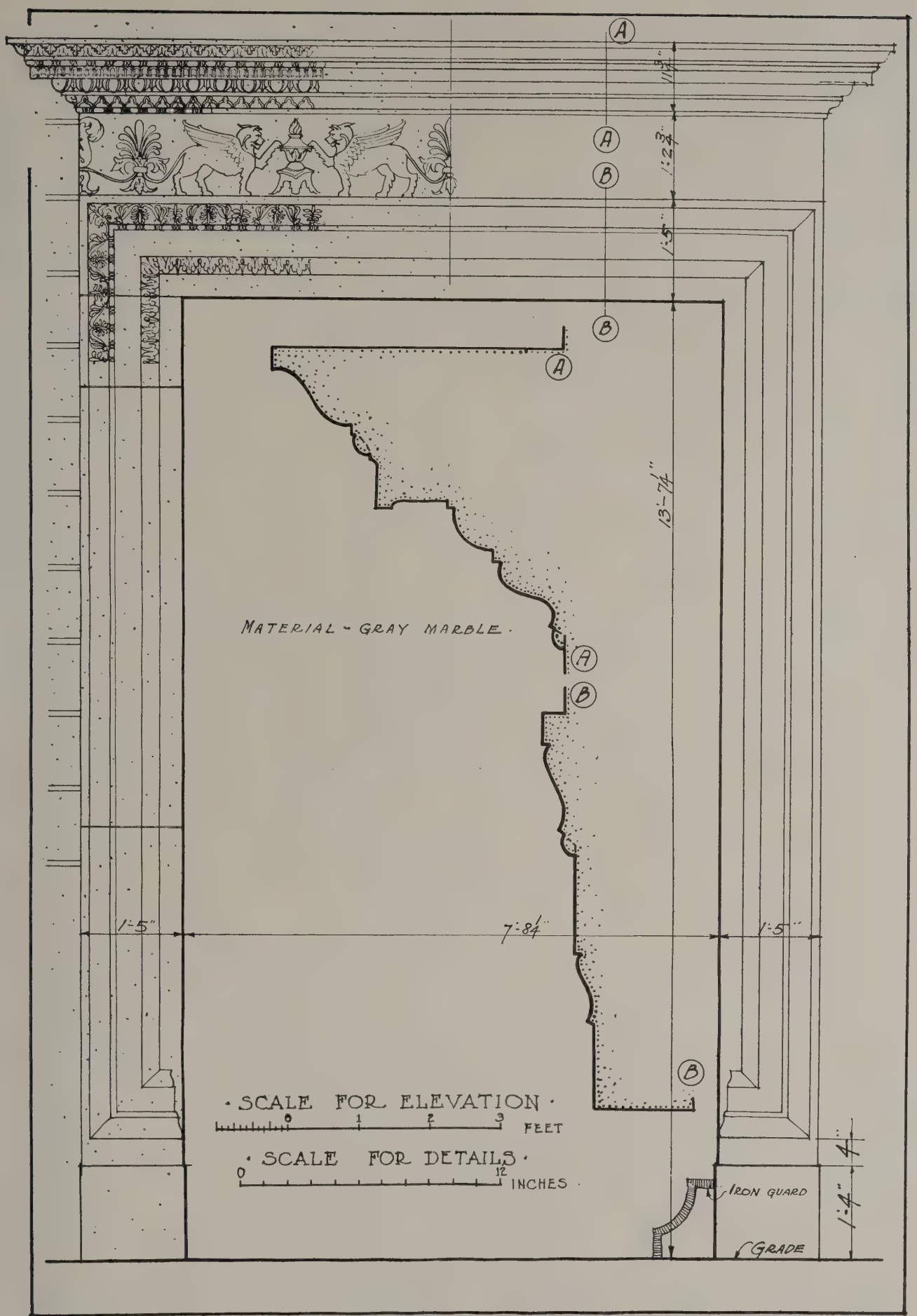
ROME—S. ONOFRIO


WHITE
BLUE
GLASS
8 ROUND RODS.
PAINTED
ANTIQUE INSCRIPTION ON THIS SURFACE
WHITE MARBLE.
BLUE-GRAY MARBLE 7" DIAMETER
MODERN WOOD DOORS.
WHITE
BLUE
1/2" BREAKS.
WHITE
THRESHOLD
FLOOR OF LOGGIA
SCALE FOR ELEVATION
FEET
SCALE FOR DETAILS
INCHES

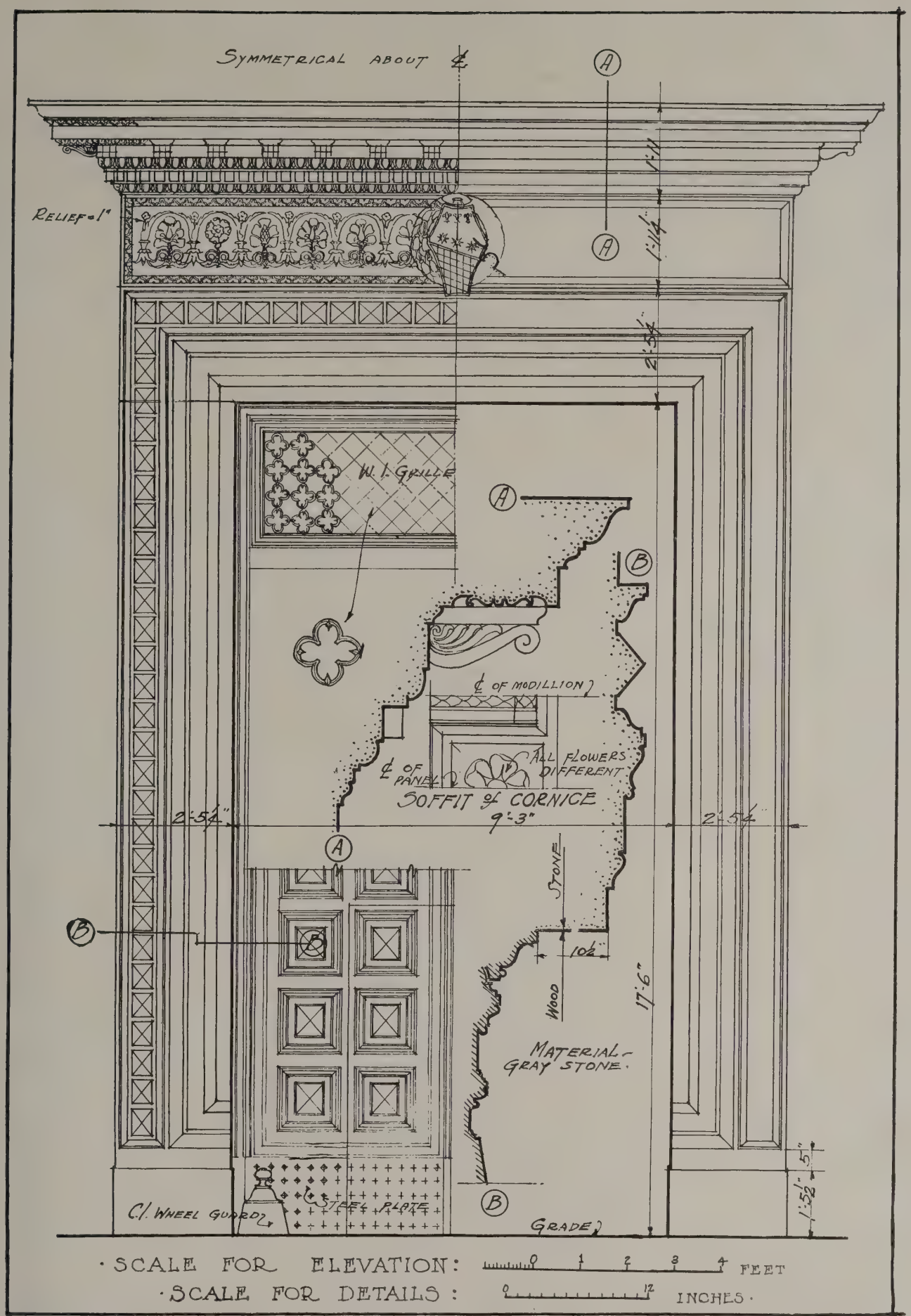
ROME—CHURCH OF S. GIACOMO DEGLI SPAGNOLI


PLASTER
A
A
A
ORNAMENT FROM SHIELD. NO SCALE.
STILE OF DOOR
6'-10 3/8"
1'-7 7/8"
1'-7 7/8"
MATERIAL - WHITE MARBLE.
CARVED ORNAMENT
THRESHOLD
GRADE
SCALE FOR ELEVATION
FEET
SCALE FOR SECTION
INCHES
SCALE FOR BEAD ORNAMENT
INCHES

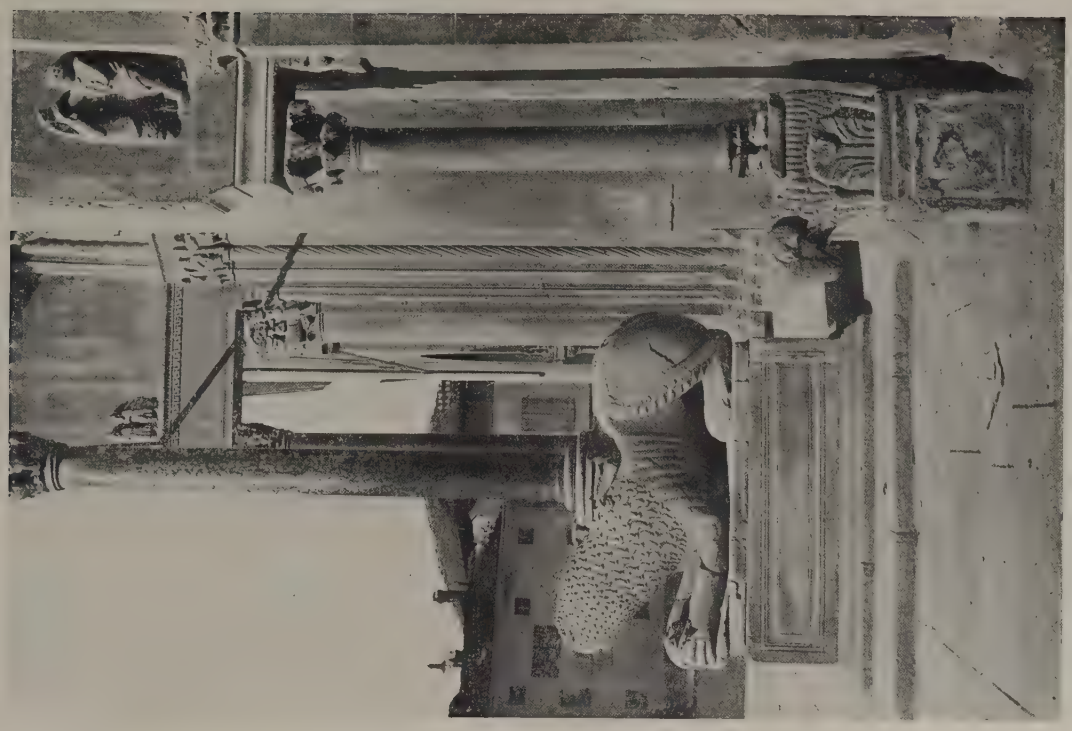
ROME—DOORWAY ON VIA DEL JESU

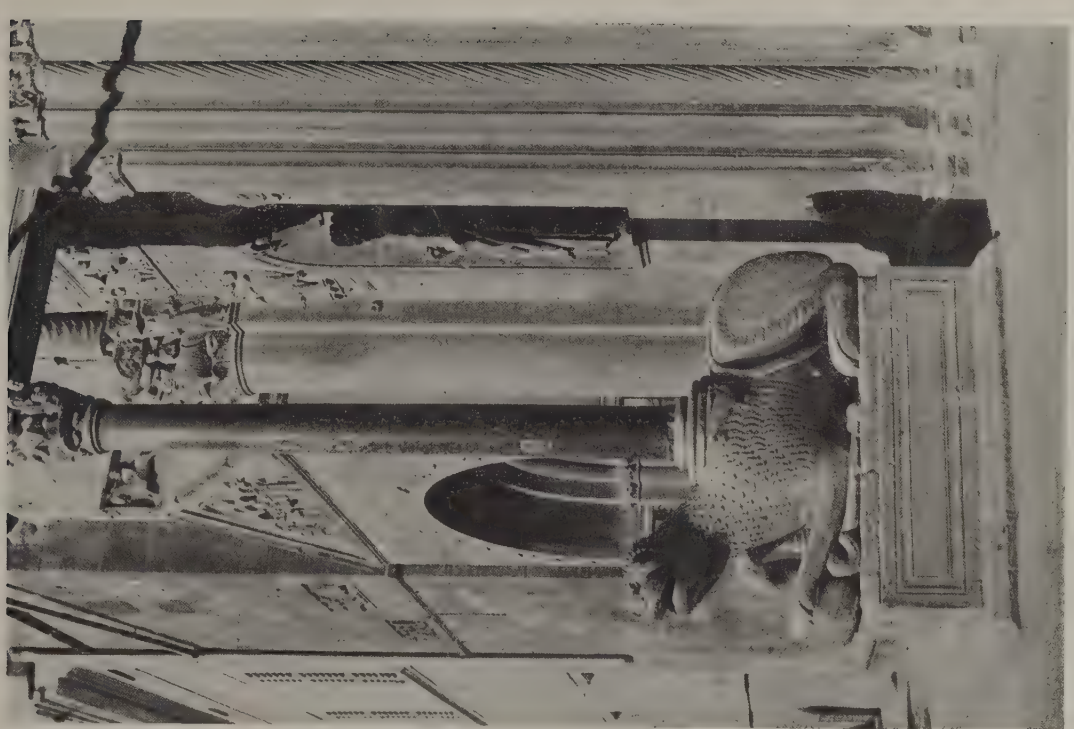

A
A
B
B
A
1'-2¾"
1'-5"
13'-7¼"
MATERIAL - GRAY MARBLE.
A
B
1'-5"
7'-8¼"
1'-5"
B
· SCALE FOR ELEVATION ·
0 1 2 3 FEET
· SCALE FOR DETAILS ·
0 12 INCHES
IRON GUARD
GRADE
1'-4"

ROME—PALAZZO DEL GOVERNO VECCHIO

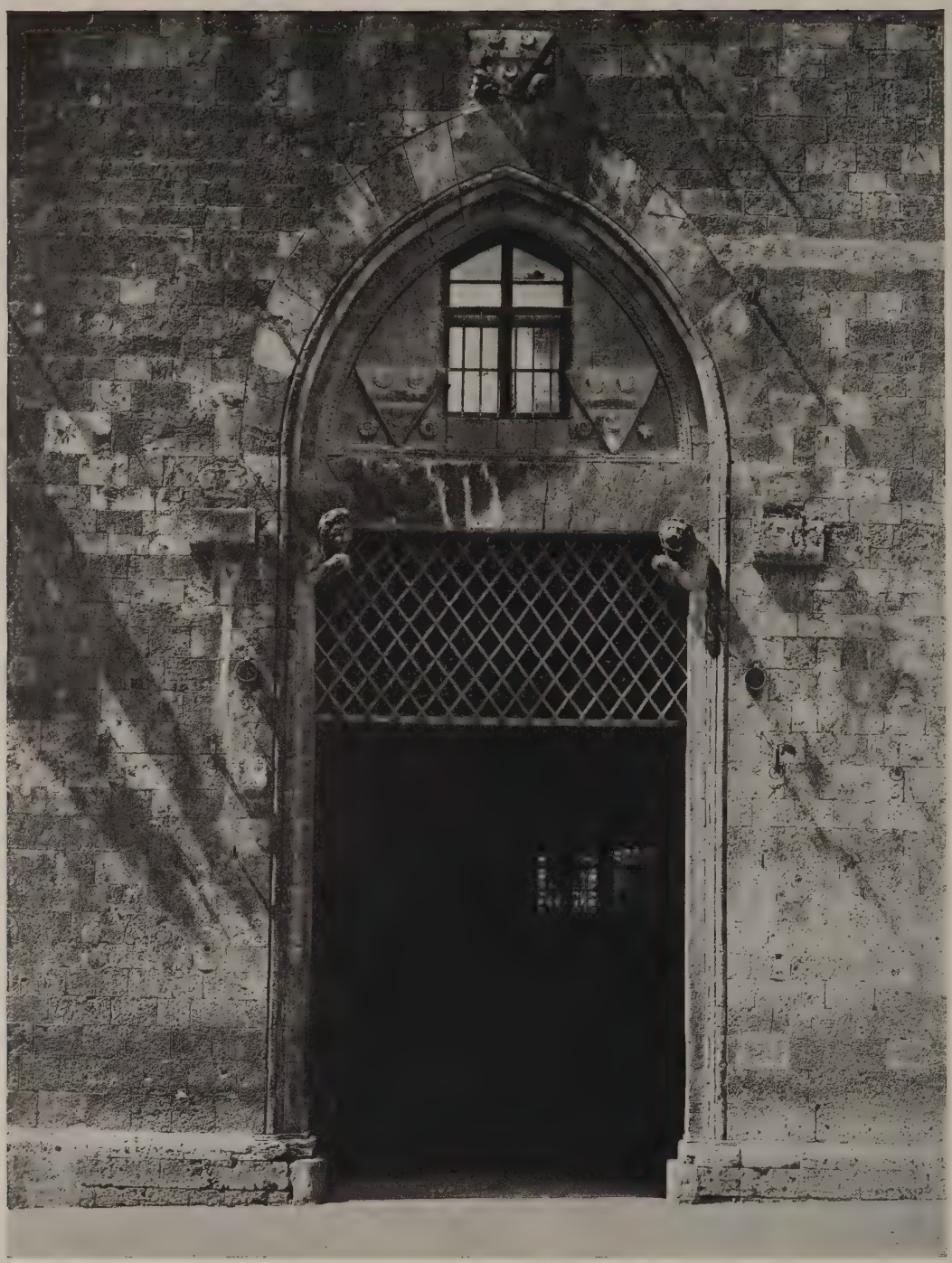

SYMMETRICAL ABOUT ℄
RELIEF-1"
W. I. GRILLE
℄ OF MODILLION
℄ OF PANEL
ALL FLOWERS DIFFERENT
SOFFIT of CORNICE
9'-3"
2'-5¼"
STONE
10½
WOOD
17'-6"
MATERIAL-GRAY STONE.
C.I. WHEEL GUARD
STEP PLATE
GRADE
1'-5½"
5"
SCALE FOR ELEVATION: 0 1 2 3 4 FEET
SCALE FOR DETAILS: 0 12 INCHES.

BORGO SAN DONNINO—DOORWAY, CATHEDRAL

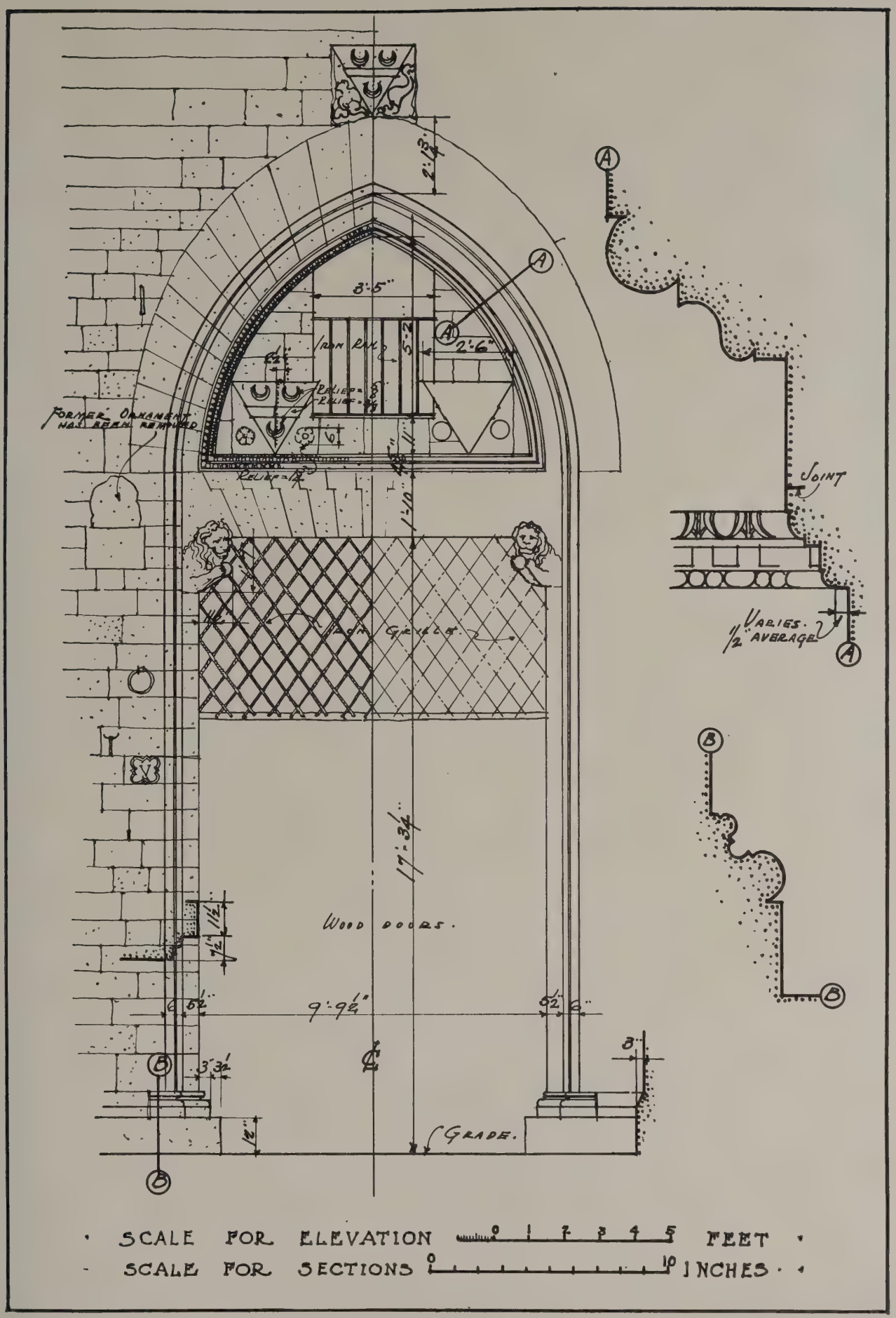




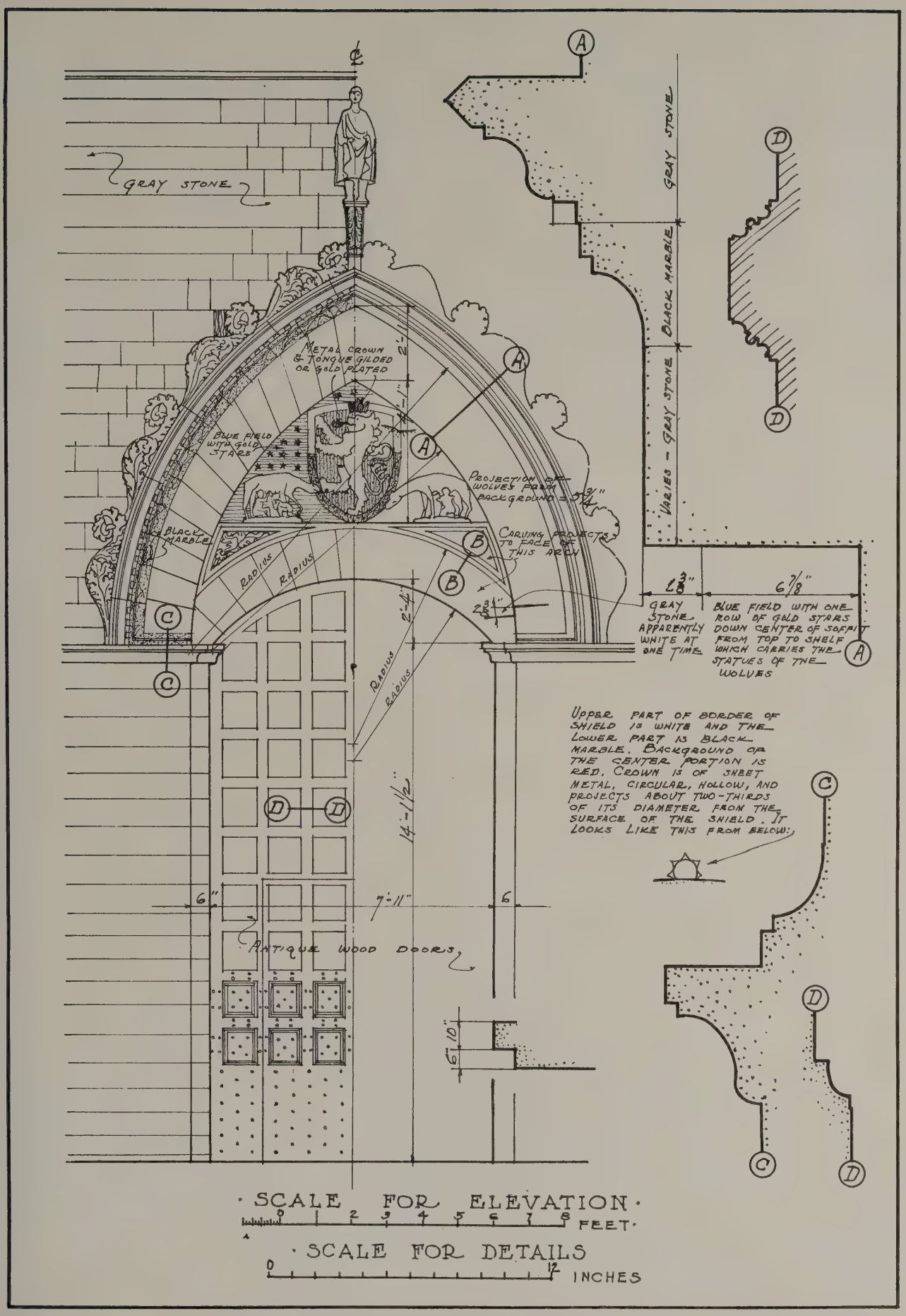
BORGO SAN DONNINO—DETAILS OF DOORWAY, CATHEDRAL



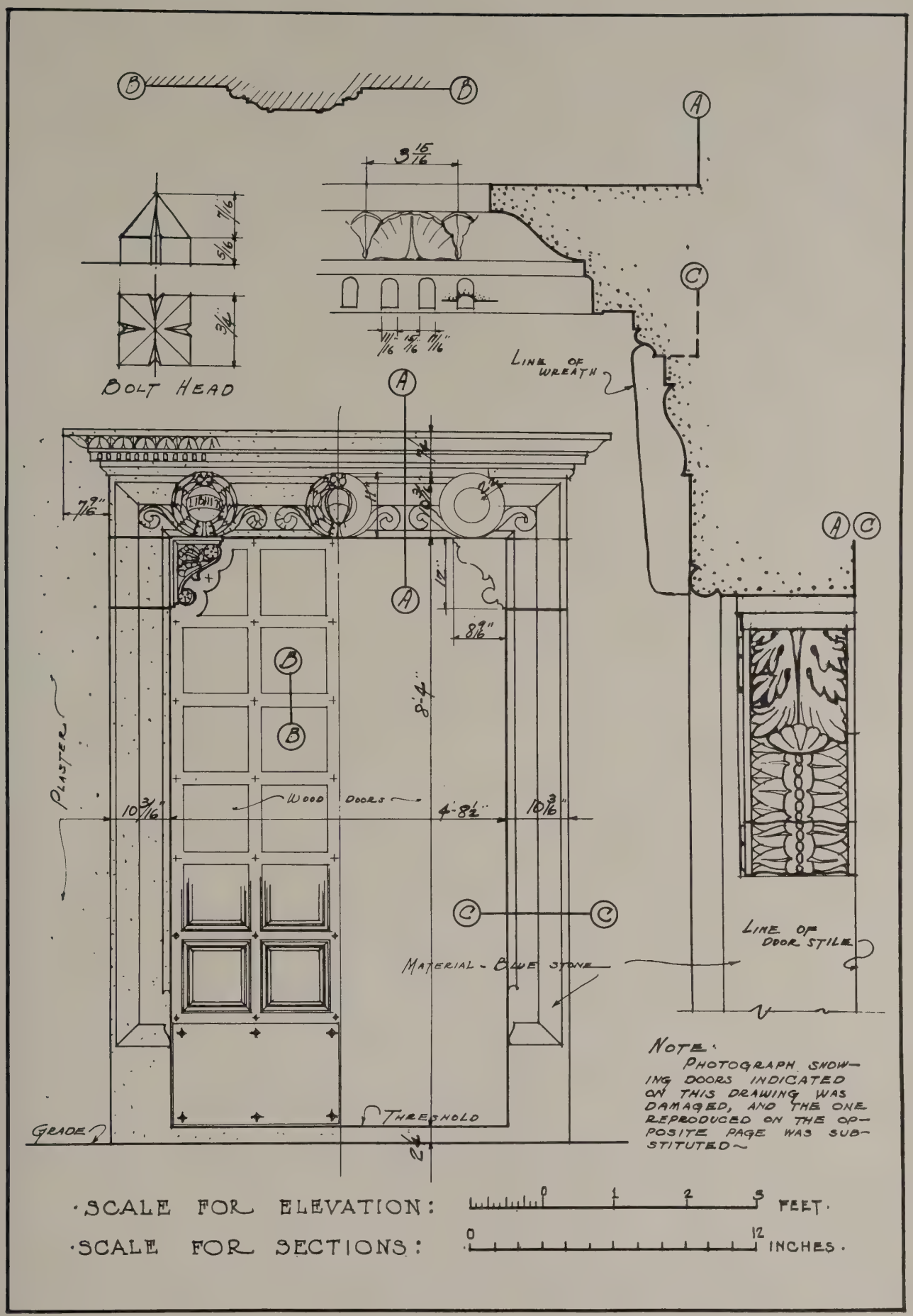
SIENA—PALAZZO TOLOMEI


FORMER ORNAMENT HAS BEEN REMOVED
IRON RAIL
IRON GRILLE
WOOD DOORS.
GRADE.
JOINT
VARIES. 1/2 AVERAGE
SCALE FOR ELEVATION 0 1 2 3 4 5 FEET
SCALE FOR SECTIONS 0 10 INCHES

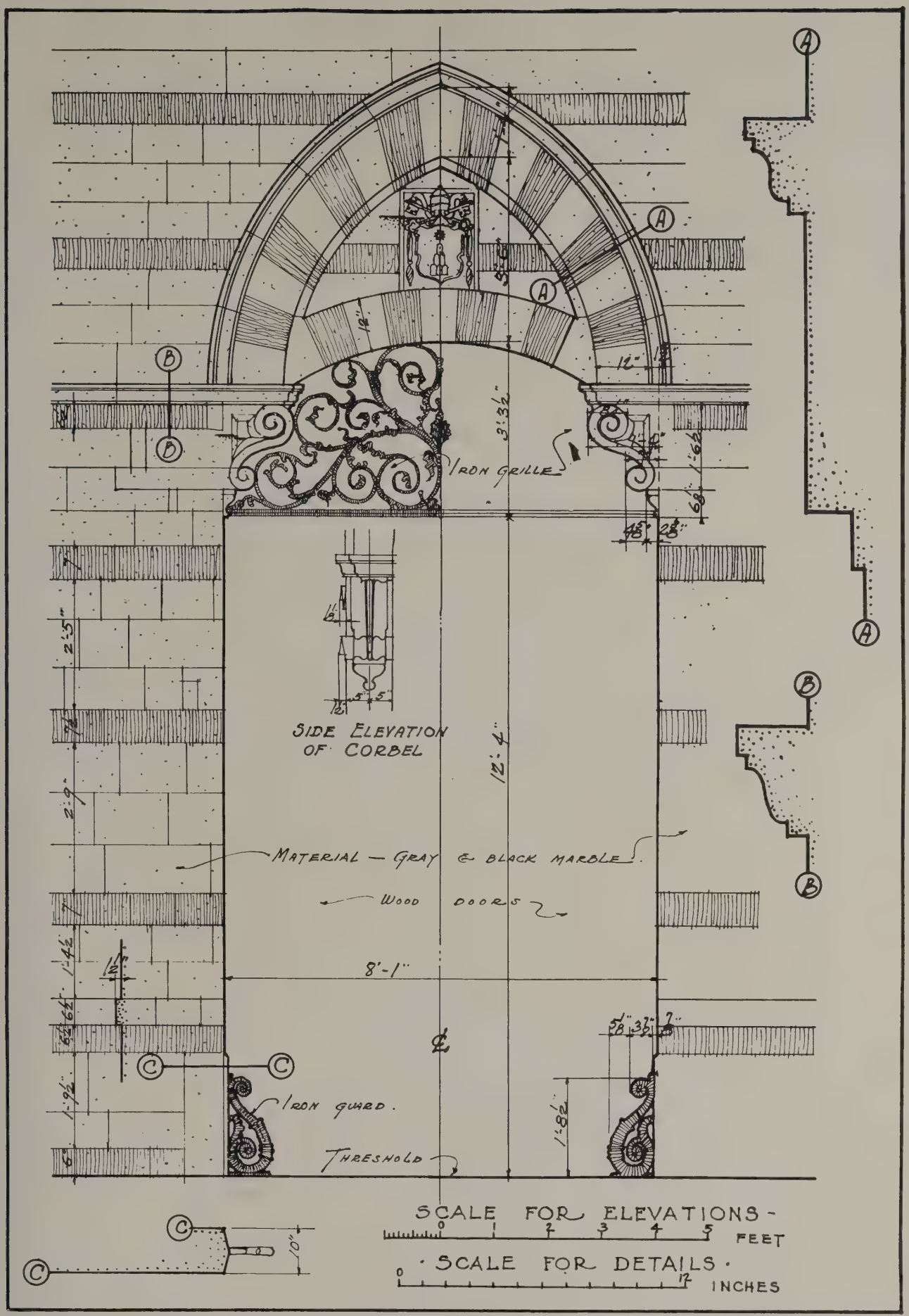
SIENA—MAIN ENTRANCE, PALAZZO PUBLICO


GRAY STONE
METAL CROWN & TONGUE GILDED OR GOLD PLATED
BLUE FIELD WITH GOLD STARS
BLACK MARBLE
RADIUS
RADIUS
RADIUS
RADIUS
PROJECTION OF WOLVES FROM BACKGROUND = 3/4"
CARVING PROJECTS TO FACE OF THIS ARCH
2'-4"
2 3/4"
14'-1 1/2"
6"
7'-11"
6
ANTIQUE WOOD DOORS
6"
10"
GRAY STONE
BLACK MARBLE
GRAY STONE
VARIES
2 3/8"
6 7/8"
GRAY STONE APPARENTLY WHITE AT ONE TIME
BLUE FIELD WITH ONE ROW OF GOLD STARS DOWN CENTER OF SOFFIT FROM TOP TO SHELF WHICH CARRIES THE STATUES OF THE WOLVES
UPPER PART OF BORDER OF SHIELD IS WHITE AND THE LOWER PART IS BLACK MARBLE. BACKGROUND OF THE CENTER PORTION IS RED. CROWN IS OF SHEET METAL, CIRCULAR, HOLLOW, AND PROJECTS ABOUT TWO-THIRDS OF ITS DIAMETER FROM THE SURFACE OF THE SHIELD. IT LOOKS LIKE THIS FROM BELOW:
SCALE FOR ELEVATION
0 1 2 3 4 5 6 7 8 FEET
SCALE FOR DETAILS
0 12 INCHES

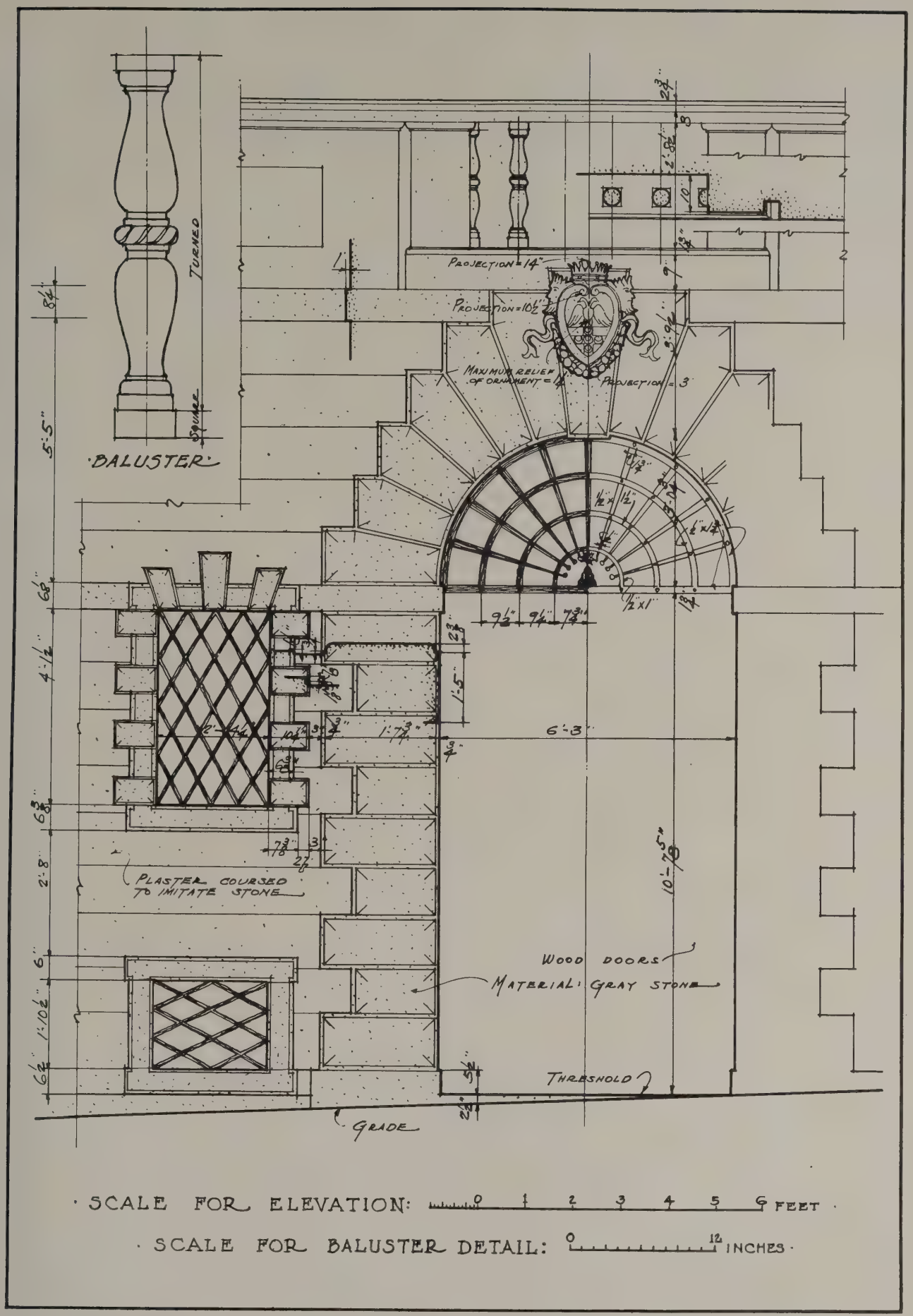
SIENA—INTERIOR DOORWAY, PALAZZO PUBLICO


BOLT HEAD
LINE OF WREATH
PLASTER
WOOD DOORS
4'-8½"
10 3/16"
10 3/16"
8'-4"
8 9/16"
THRESHOLD
GRADE
LINE OF DOOR STILE
MATERIAL - BLUE STONE
NOTE:
PHOTOGRAPH SHOWING DOORS INDICATED ON THIS DRAWING WAS DAMAGED, AND THE ONE REPRODUCED ON THE OPPOSITE PAGE WAS SUBSTITUTED~
·SCALE FOR ELEVATION:
0 1 2 3 FEET.
·SCALE FOR SECTIONS:
0 12 INCHES.

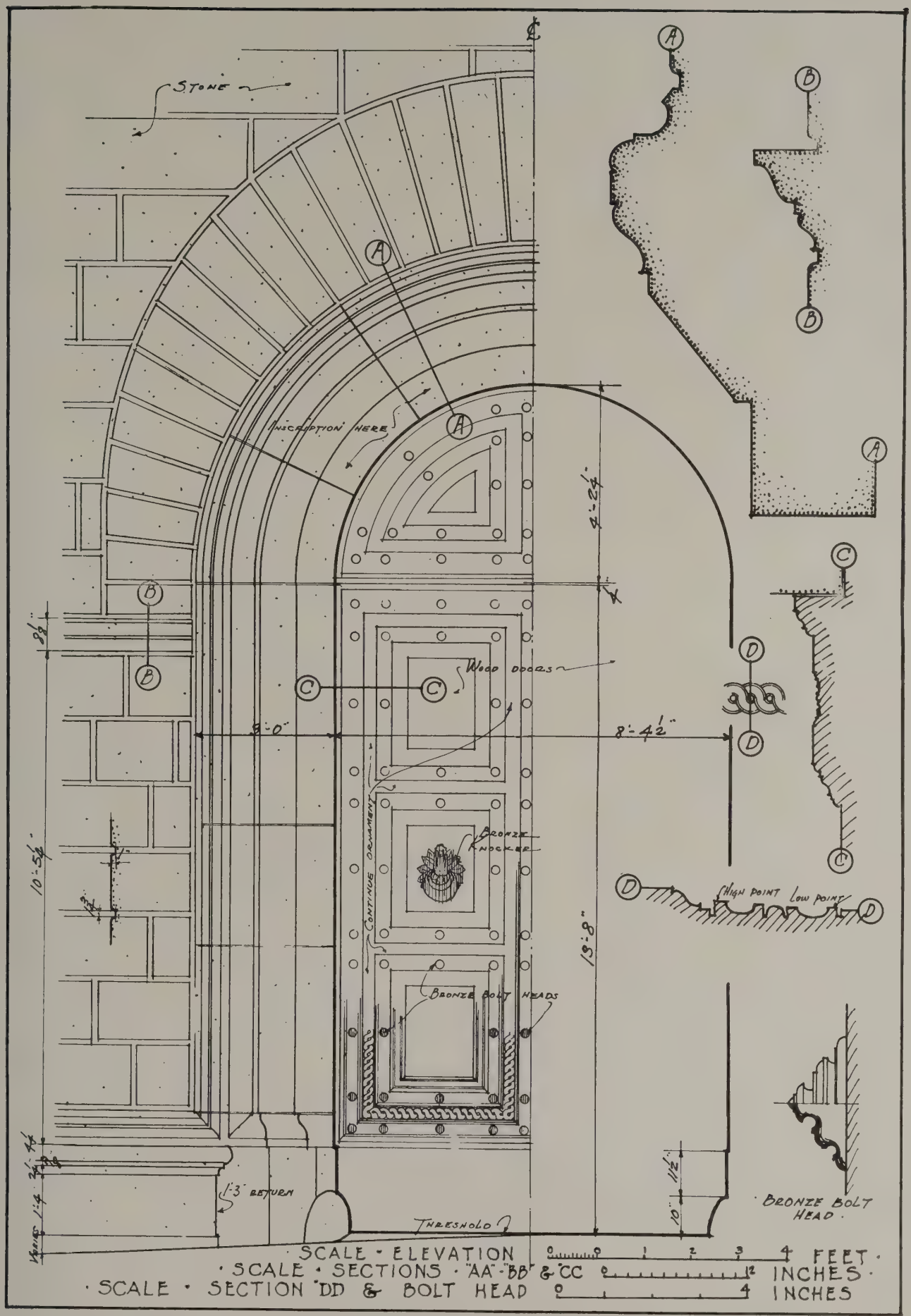
SIENA—PALAZZO ARCIVESCOVILE

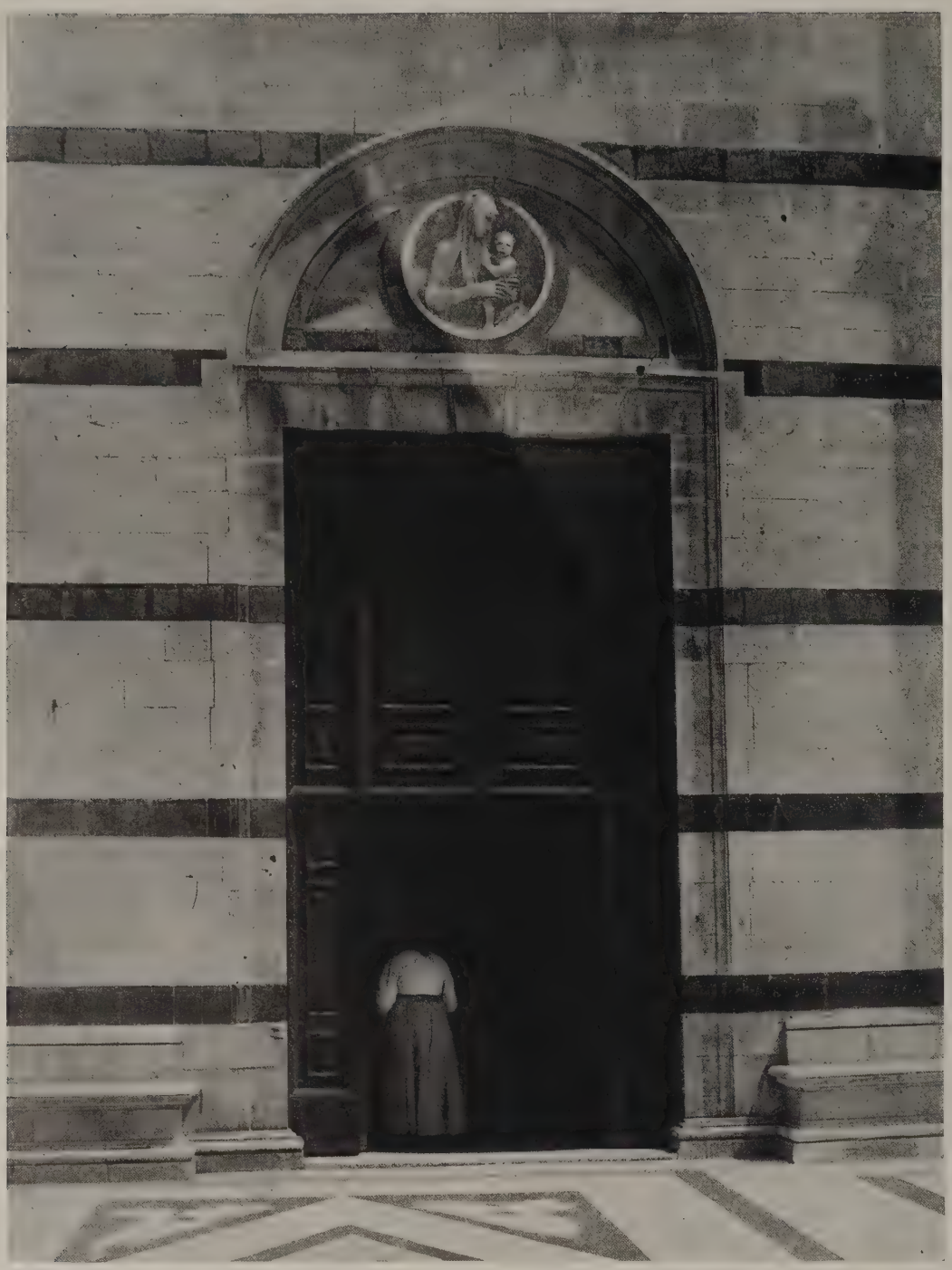

IRON GRILLE
SIDE ELEVATION OF CORBEL
MATERIAL — GRAY & BLACK MARBLE
WOOD DOORS
8'-1"
IRON GUARD.
THRESHOLD
SCALE FOR ELEVATIONS - 0 1 2 3 4 5 FEET
SCALE FOR DETAILS · 0 12 INCHES

SIENA—PALAZZO CHIGI—PICCOLOMINI

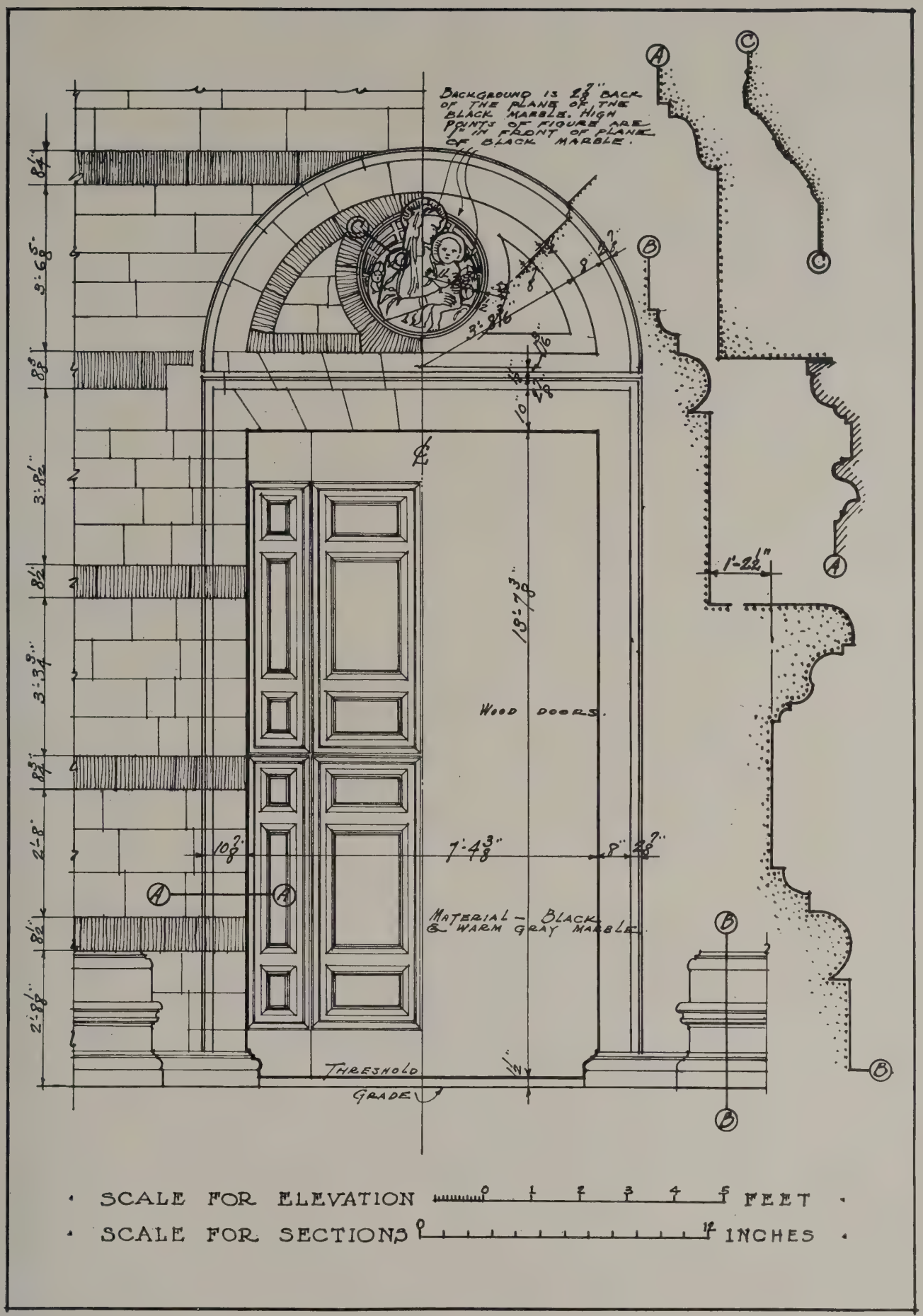

TURNED
SQUARE
BALUSTER
PROJECTION = 14"
PROJECTION = 10½"
MAXIMUM RELIEF OF ORNAMENT = 1½
PROJECTION = 3
PLASTER COURSED TO IMITATE STONE
WOOD DOORS
MATERIAL: GRAY STONE
THRESHOLD
GRADE
SCALE FOR ELEVATION: 0 1 2 3 4 5 6 FEET
SCALE FOR BALUSTER DETAIL: 0 12 INCHES

SIENA—PALAZZO PICCOLOMINI

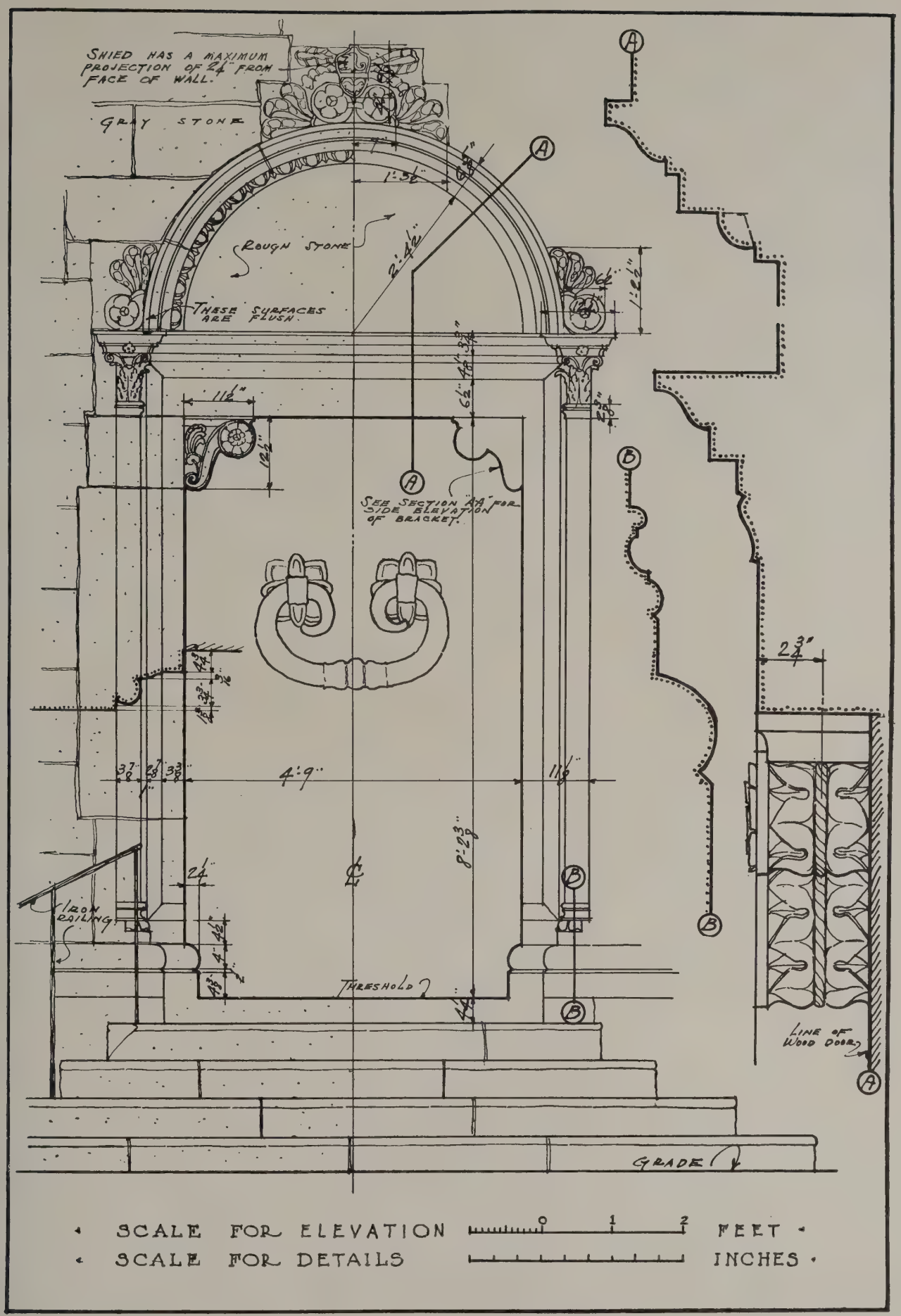

STONE
INSCRIPTION HERE
WOOD DOORS
BRONZE KNOCKER
CONTINUE ORNAMENT
BRONZE BOLT HEADS
1'-3" RETURN
THRESHOLD
8'-0"
8'-4½"
4'-2½"
13'-8"
10'-5½"
HIGH POINT
LOW POINT
BRONZE BOLT HEAD
SCALE · ELEVATION 0 1 2 3 4 FEET
· SCALE · SECTIONS · "AA" "BB" & "CC" 0 12 INCHES
· SCALE · SECTION "DD" & BOLT HEAD 0 4 INCHES



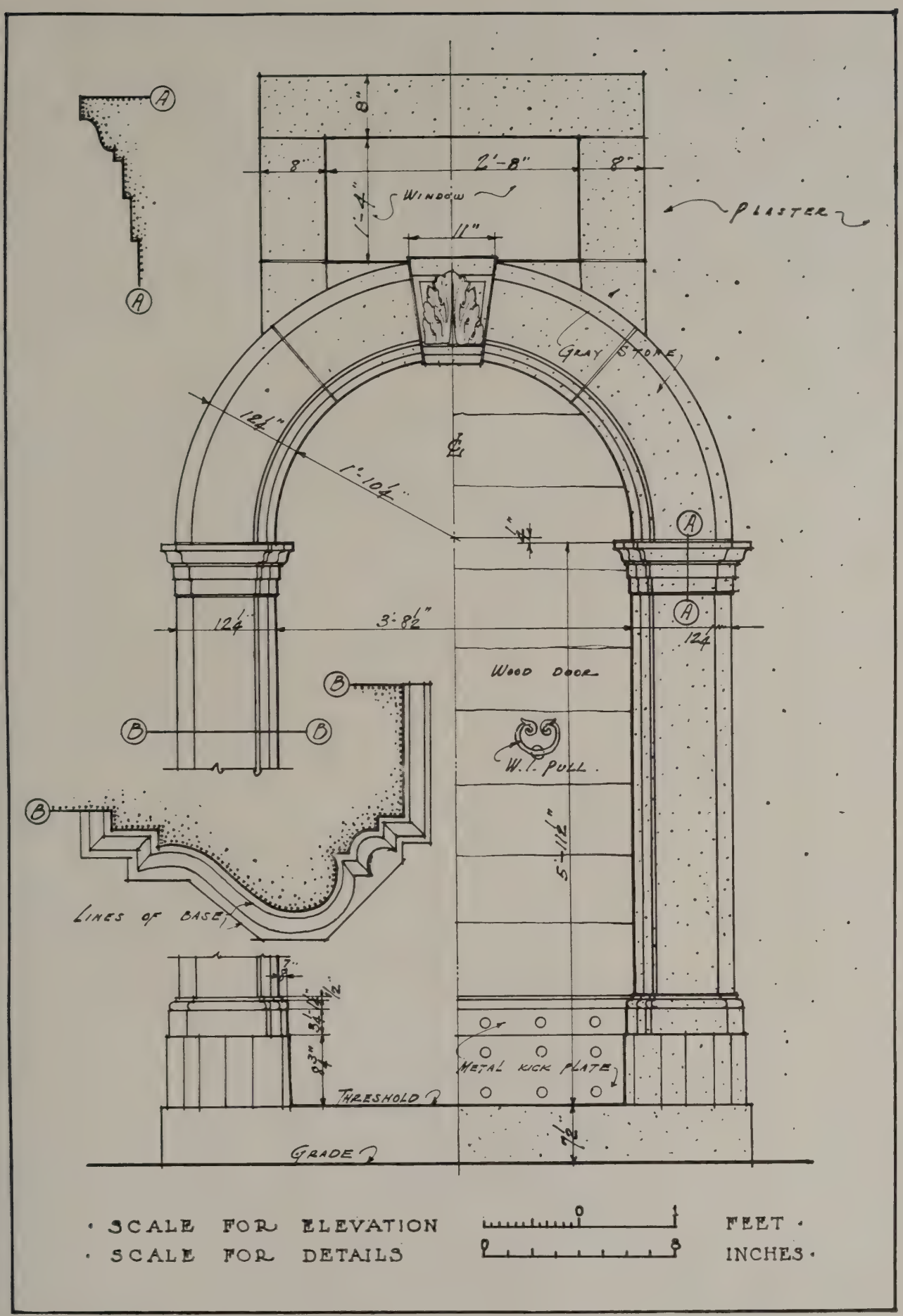
SIENA—DOORWAY, CATHEDRAL


BACKGROUND IS 2⅜" BACK OF THE PLANE OF THE BLACK MARBLE. HIGH POINTS OF FIGURE ARE IN FRONT OF PLANE OF BLACK MARBLE.
WOOD DOORS.
MATERIAL — BLACK & WARM GRAY MARBLE.
THRESHOLD
GRADE
1'-2½"
SCALE FOR ELEVATION 0 1 2 3 4 5 FEET
SCALE FOR SECTIONS 0 12 INCHES

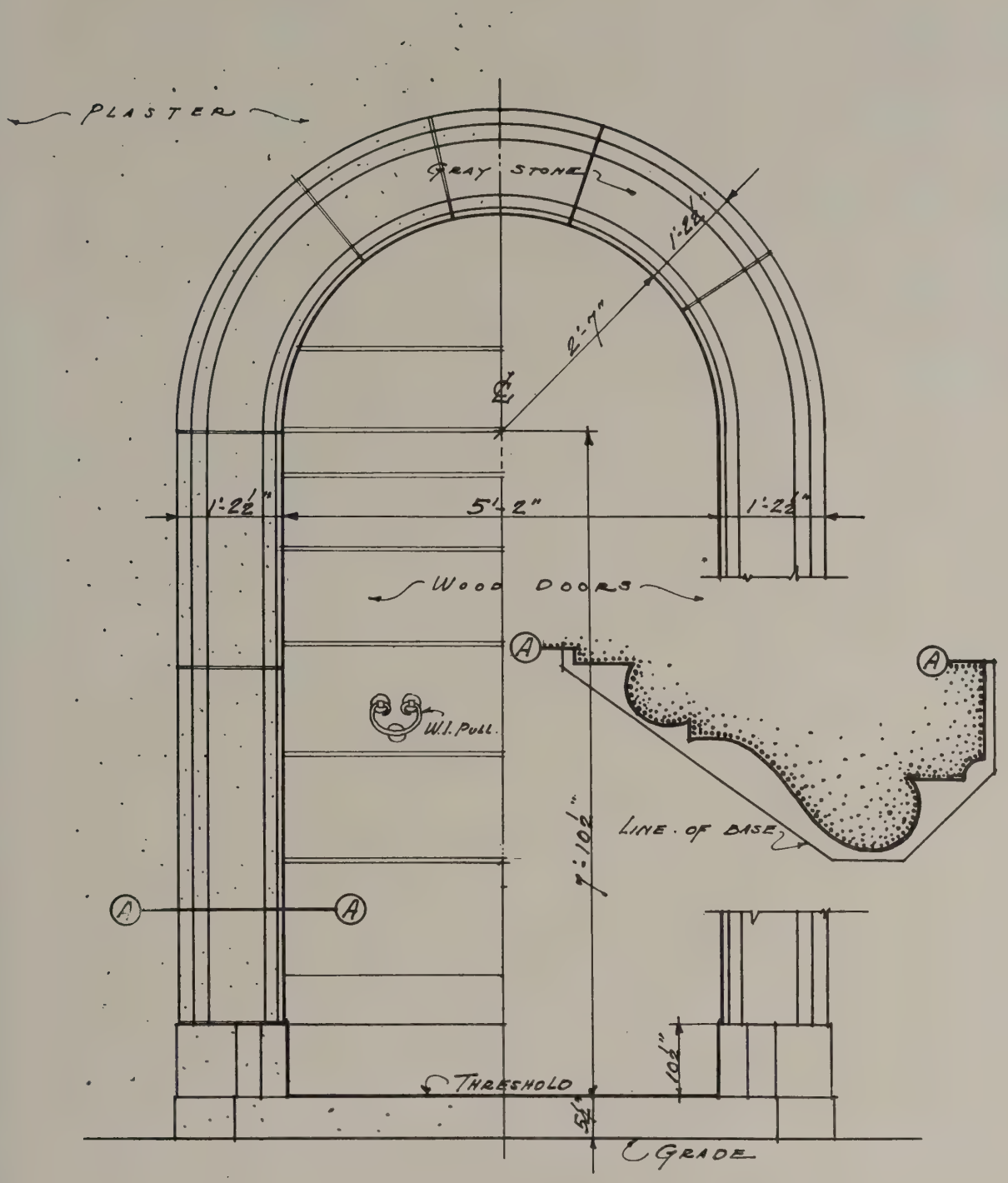
SULMONA—AISLE DOORWAY, CATHEDRAL


SHIED HAS A MAXIMUM PROJECTION OF 24" FROM FACE OF WALL.
GRAY STONE
ROUGH STONE
THESE SURFACES ARE FLUSH
SEE SECTION "AA" FOR SIDE ELEVATION OF BRACKET.
IRON RAILING
THRESHOLD
LINE OF WOOD DOOR
GRADE
SCALE FOR ELEVATION 0 1 2 FEET
SCALE FOR DETAILS INCHES

SULMONA—DOORWAY ON VIA ERCOLE CIOFANO


8"
8"
2'-8"
8"
1'-4"
WINDOW
PLASTER
11"
GRAY STONE
12¼"
1'-10¼"
12¼"
3'-8½"
12¼"
WOOD DOOR
W.I. PULL
5'-11½"
LINES OF BASE
METAL KICK PLATE
THRESHOLD
GRADE
· SCALE FOR ELEVATION
· SCALE FOR DETAILS
FEET ·
INCHES ·

SULMONA—DOORWAY ON VIA ERCOLE CIOFANO



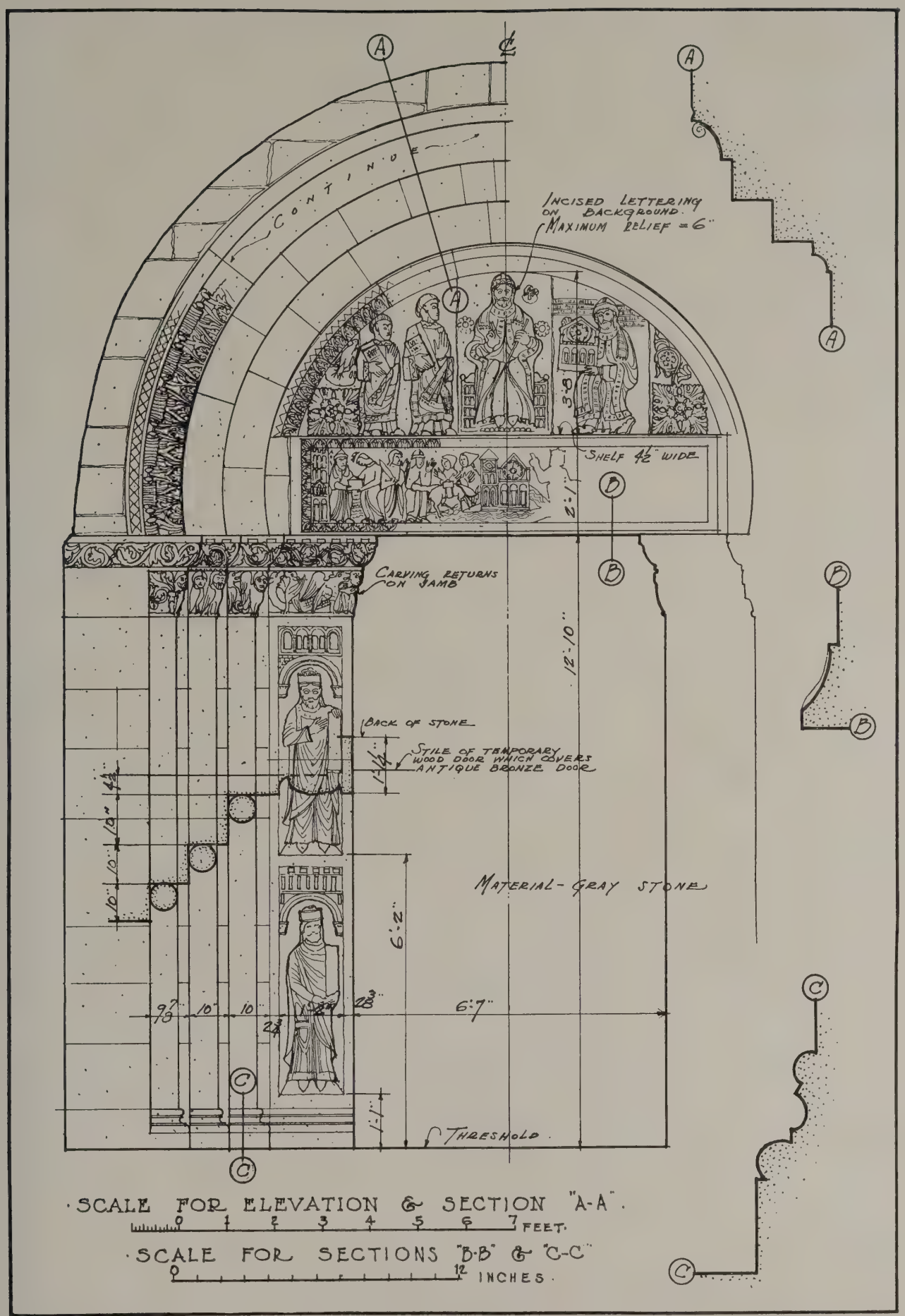
• SCALE FOR ELEVATION 0 1 2 FEET •

• SCALE FOR DETAILS 0 9 INCHES •

TOSCANELLA—AISLE DOOR, CHURCH OF SANTA MARIA MAGGIORE

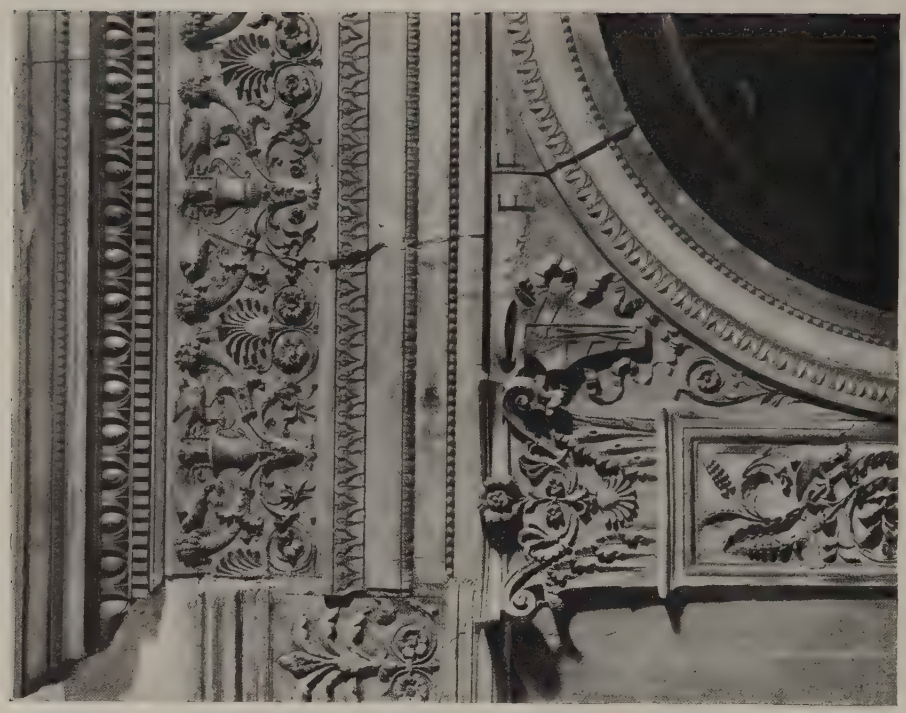
TOSCANELLA—AISLE DOORWAY, CHURCH OF SANTA MARIA MAGGIORE

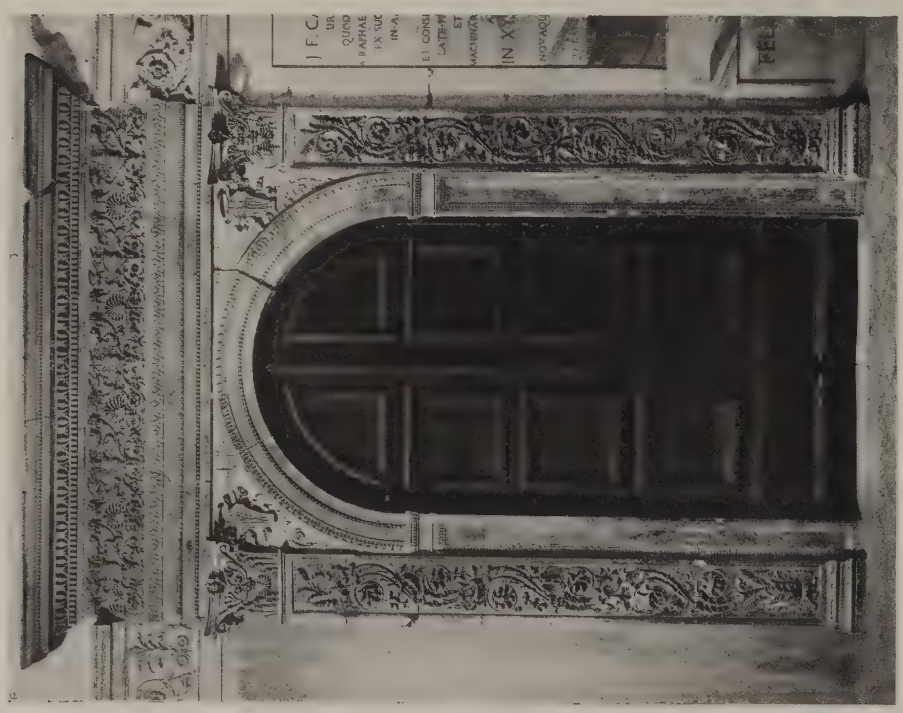
TORRE DE'PASSERI—S. CLEMENTE DI CASAURIA


CONTINUE
INCISED LETTERING ON BACKGROUND. MAXIMUM RELIEF = 6"
SHELF 4½" WIDE
CARVING RETURNS ON JAMB
BACK OF STONE
STILE OF TEMPORARY WOOD DOOR WHICH COVERS ANTIQUE BRONZE DOOR
MATERIAL - GRAY STONE
THRESHOLD
12'-10"
6'-2"
6'-7"
SCALE FOR ELEVATION & SECTION "A-A"
0 1 2 3 4 5 6 7 FEET
SCALE FOR SECTIONS "B-B" & "C-C"
0 12 INCHES

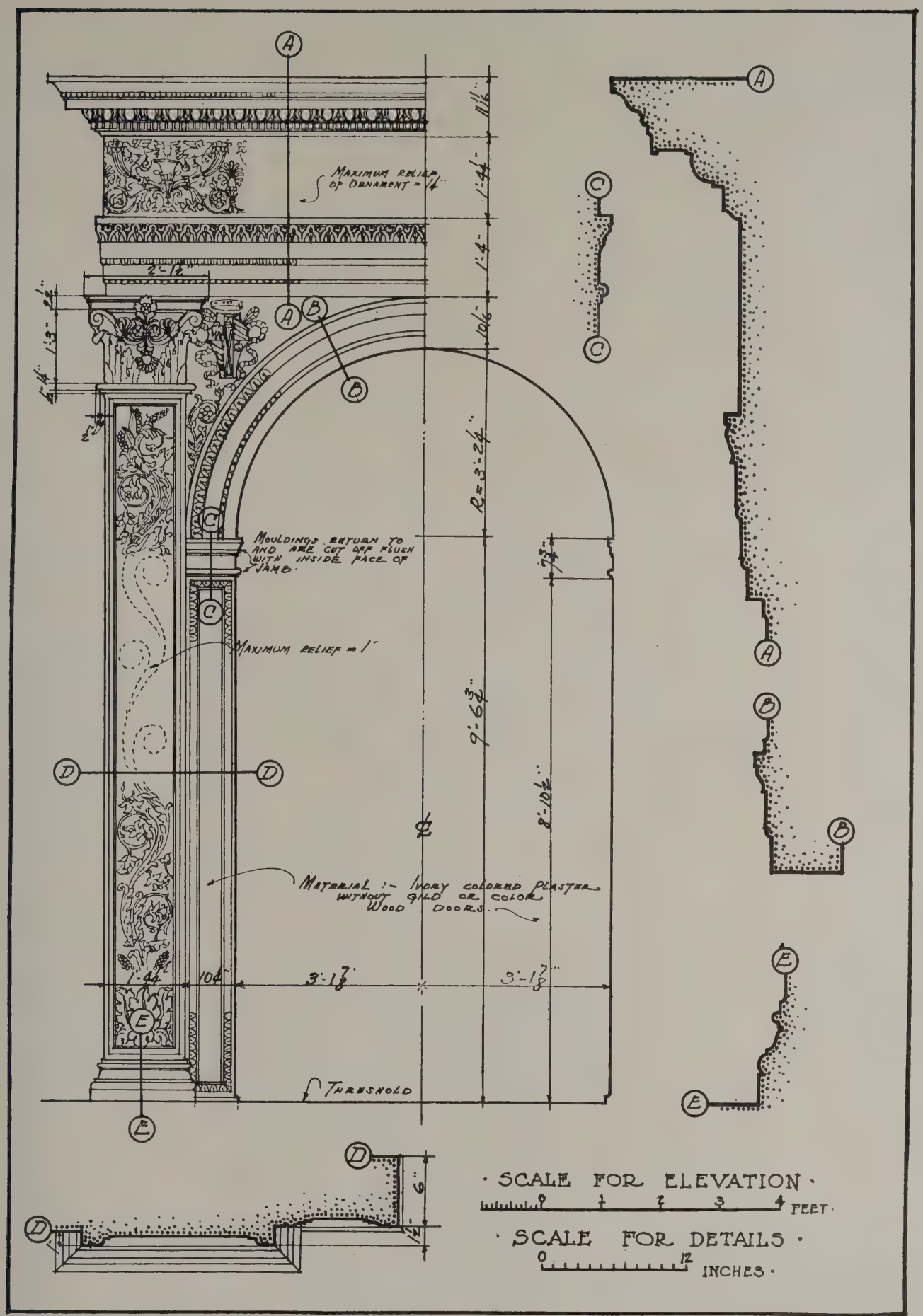
TORRE DE'PASSERI—DETAIL OF ENTRANCE, S. CLEMENTE DI CASAURIA

TORRE DE'PASSERI—DETAILS OF ENTRANCE,
S. CLEMENTE DI CASAURIA

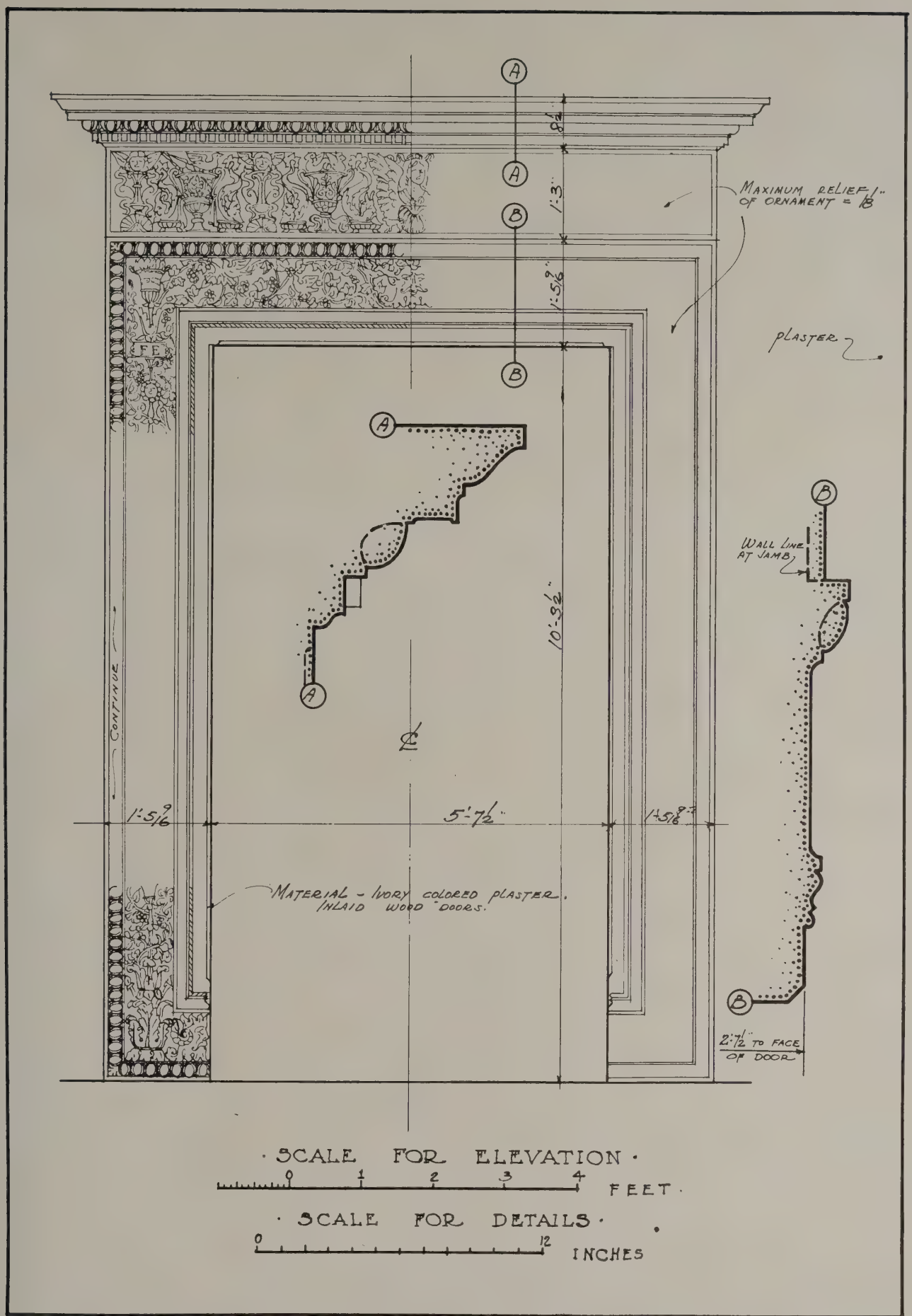




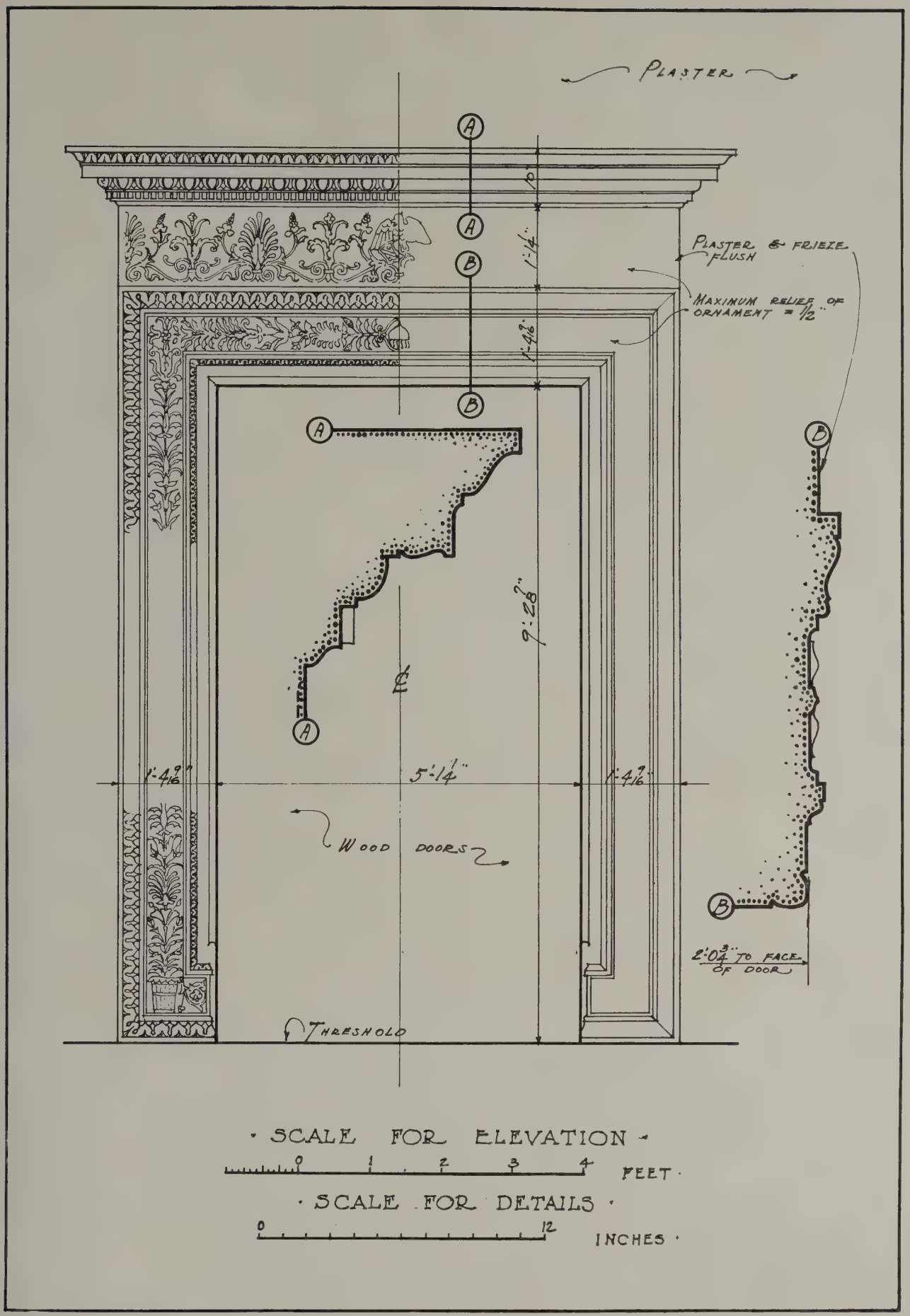
URBINO—DOORWAY AND DETAIL, PALAZZO DUCALE


MAXIMUM RELIEF OF ORNAMENT = 1"
MOULDINGS RETURN TO AND ARE CUT OFF FLUSH WITH INSIDE FACE OF JAMB.
MAXIMUM RELIEF = 1"
MATERIAL :- IVORY COLORED PLASTER WITHOUT GILD OR COLOR
WOOD DOORS.
THRESHOLD
SCALE FOR ELEVATION
FEET
SCALE FOR DETAILS
INCHES

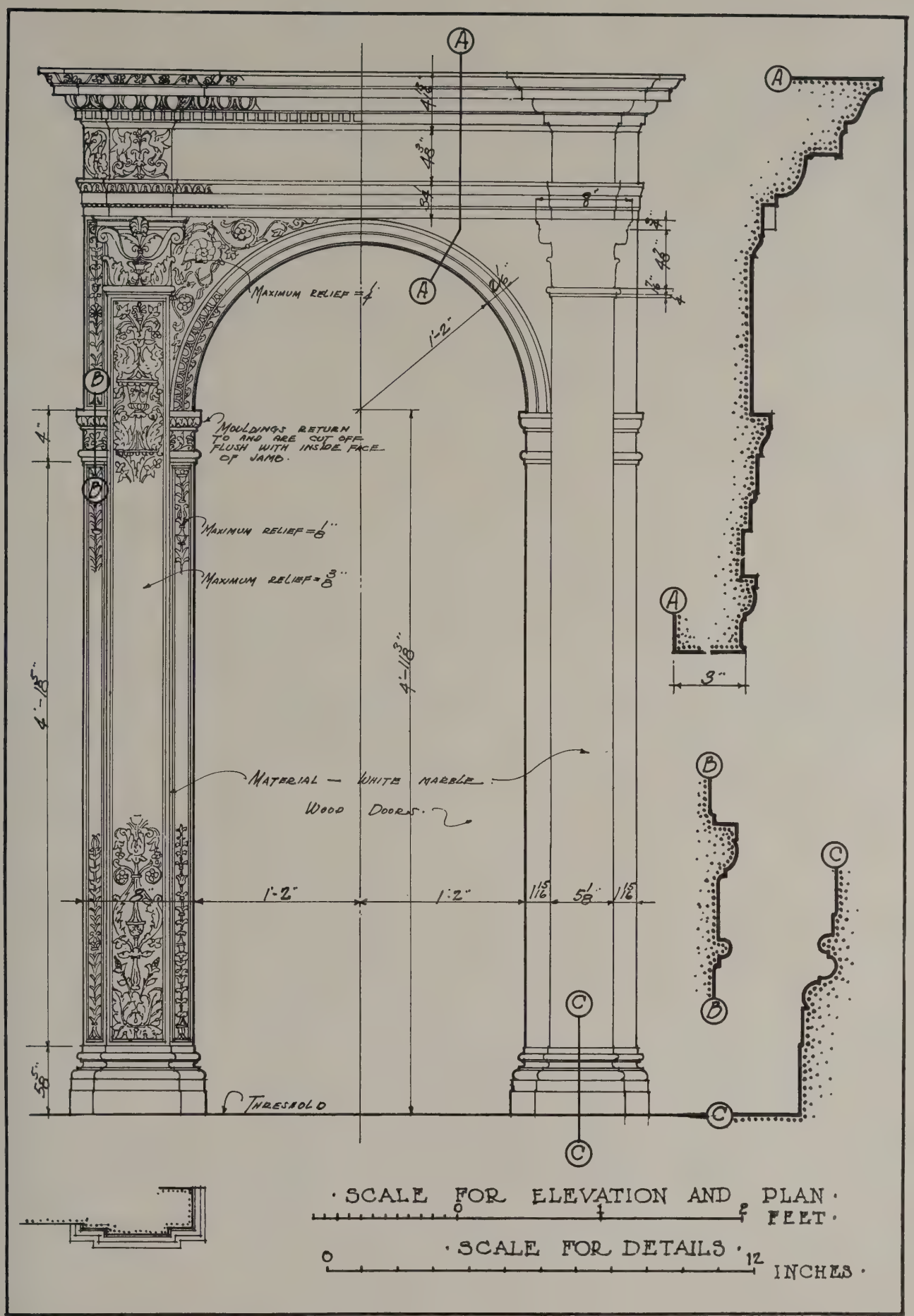
URBINO—DOORWAY AND DETAIL, PALAZZO DUCALE


A
A
B
B
1'-3"
1'-5½"
10'-3½"
MAXIMUM RELIEF 1" OF ORNAMENT = 1/8
PLASTER
FE
CONTINUE
A
B
WALL LINE AT JAMB
1'-5 9/16"
5'-7½"
1'-5 9/16"
MATERIAL - IVORY COLORED PLASTER. INLAID WOOD DOORS.
2'-7½" TO FACE OF DOOR
SCALE FOR ELEVATION
0 1 2 3 4 FEET
SCALE FOR DETAILS
0 12 INCHES

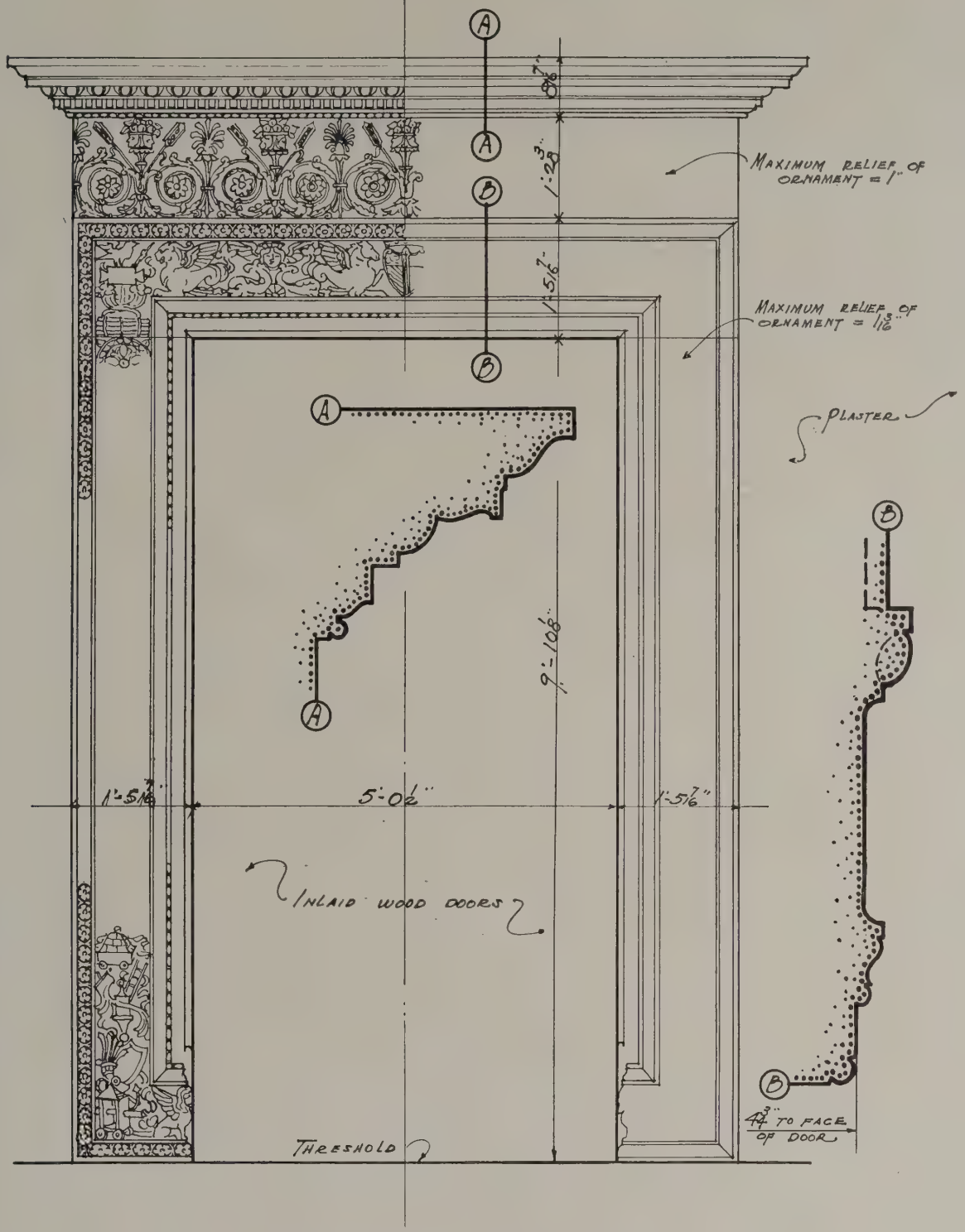
URBINO—DOORWAY, PALAZZO DUCALE


PLASTER
PLASTER & FRIEZE FLUSH
MAXIMUM RELIEF OF ORNAMENT = 1/2"
1'-1 1/4"
1'-4 9/16"
9'-2 7/8"
5'-1 1/4"
1'-4 9/16"
WOOD DOORS
THRESHOLD
2'-0 3/4" TO FACE OF DOOR
· SCALE FOR ELEVATION ·
0 1 2 3 4 FEET ·
· SCALE FOR DETAILS ·
0 12 INCHES ·

URBINO—DOORWAY, PALAZZO DUCALE


A
B
C
MAXIMUM RELIEF = 1/4"
1'-2"
MOULDINGS RETURN TO AND ARE CUT OFF FLUSH WITH INSIDE FACE OF JAMB.
MAXIMUM RELIEF = 1/8"
MAXIMUM RELIEF = 3/8"
4'-11 3/8"
4'-11 5/8"
MATERIAL — WHITE MARBLE
WOOD DOORS.
1'-2"
1'-2"
1 15/16"
5 1/8"
1 15/16"
3"
THRESHOLD
SCALE FOR ELEVATION AND PLAN
0
1
FEET
SCALE FOR DETAILS
0
12
INCHES

URBINO—DOORWAY, PALAZZO DUCALE



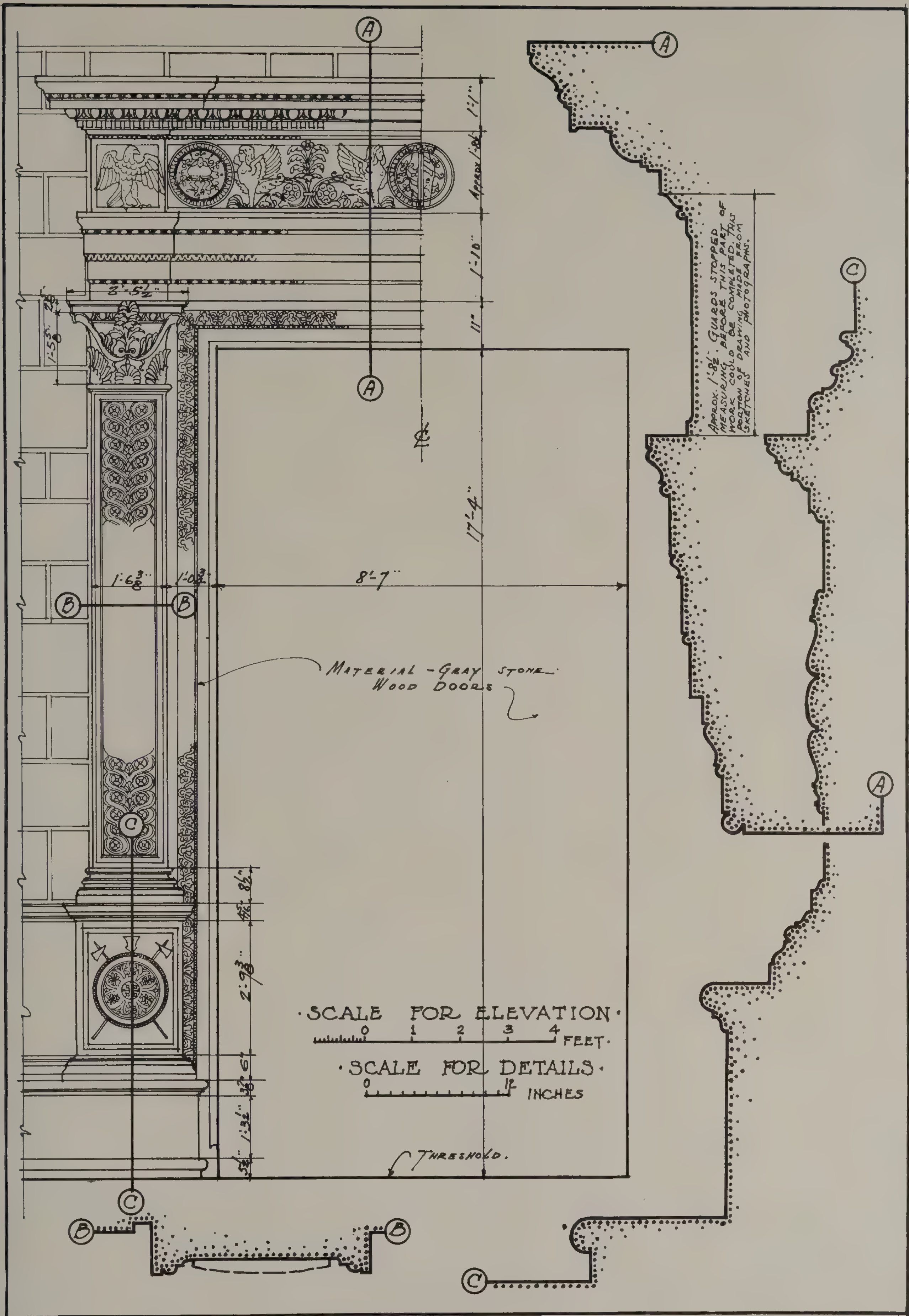
· SCALE FOR ELEVATION ·

0 1 2 3 4 FEET

· SCALE FOR DETAILS ·

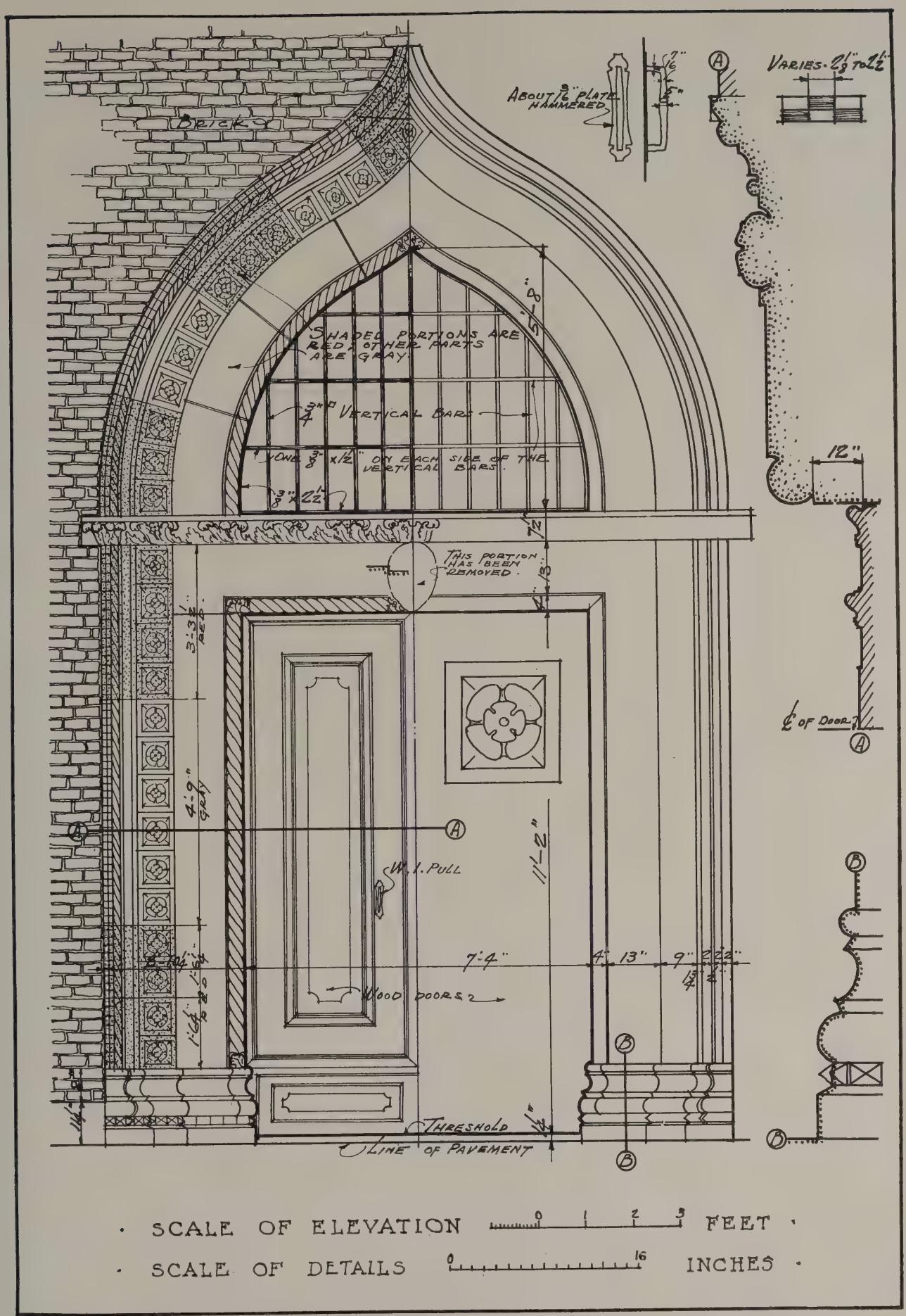
0 12 INCHES

URBINO—ENTRANCE, PALAZZO DUCALE

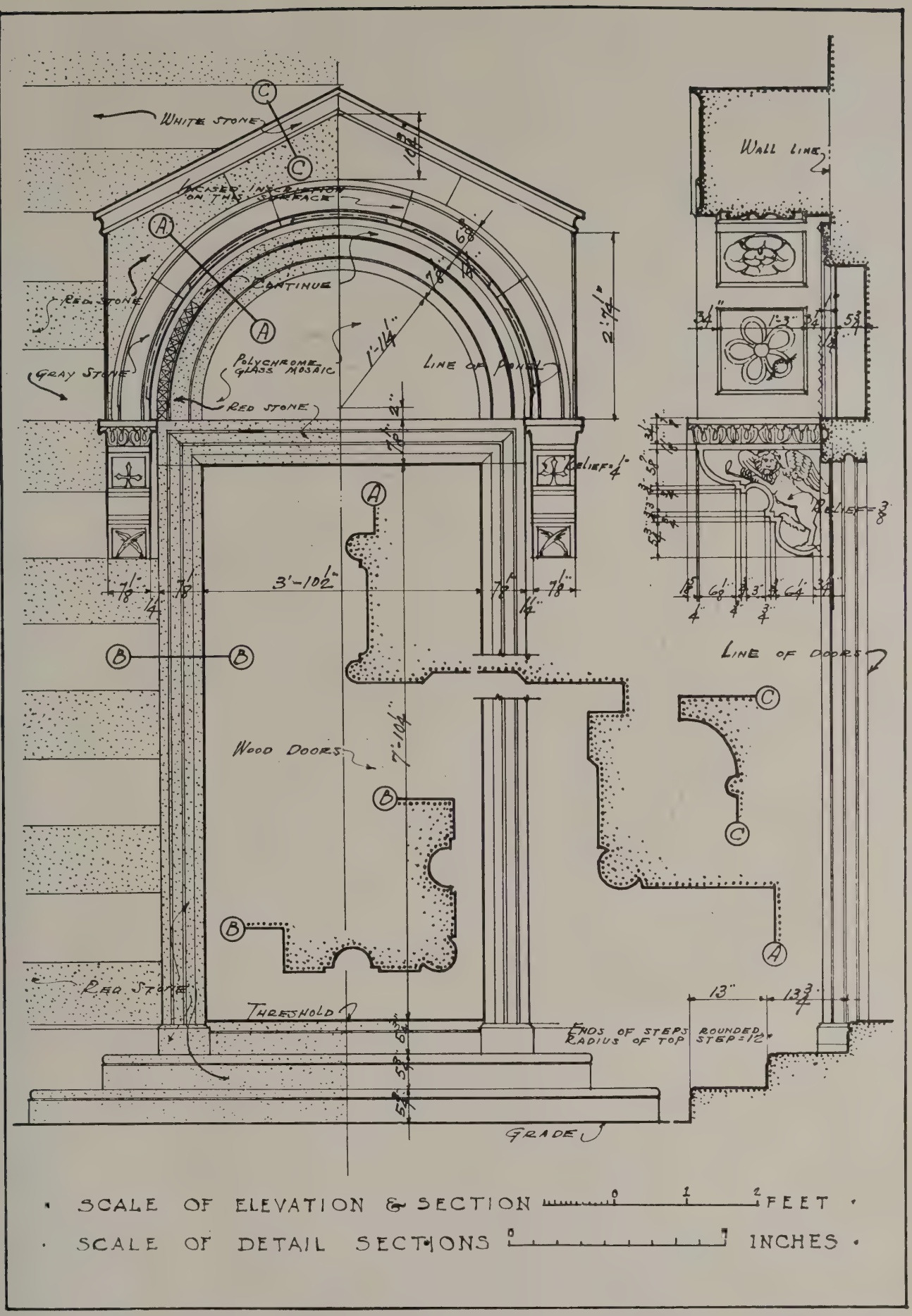


Approx. 1'-8½". Guards stopped measuring before this part of work could be completed. This portion of drawing made from sketches and photographs.
Material - Gray stone
Wood doors
Threshold.
·SCALE FOR ELEVATION·
0 1 2 3 4 FEET·
·SCALE FOR DETAILS·
0 12 INCHES
8'-7"
17'-4"

VENICE—CHURCH OF S. GREGORIO


BRICK
ABOUT 3/16" PLATE HAMMERED
VARIES - 2 1/8" TO 2 1/2"
SHADED PORTIONS ARE RED; OTHER PARTS ARE GRAY.
3/4" VERTICAL BARS
ONE 3/8" x 1/2" ON EACH SIDE OF THE VERTICAL BARS.
3/8" x 2 1/2"
THIS PORTION HAS BEEN REMOVED.
12"
℄ OF DOOR
3'-3 1/2" RED
4'-9" GRAY
W. I. PULL
11'-2"
7'-4"
4" 13" 9" 2 1/2" 2 1/2"
WOOD DOORS
THRESHOLD
LINE OF PAVEMENT
SCALE OF ELEVATION 0 1 2 3 FEET
SCALE OF DETAILS 0 16 INCHES

VENICE—DOORWAY, CHAPEL OF SAN VIO


WHITE STONE
INCISED INCRUSTATION ON THE SURFACE
CONTINUE
RED STONE
GRAY STONE
POLYCHROME GLASS MOSAIC
LINE OF PANEL
RED STONE
WALL LINE
RELIEF 1/4
RELIEF 3/8
3'-10 1/2"
LINE OF DOORS
WOOD DOORS
RED STONE
THRESHOLD
ENDS OF STEPS ROUNDED RADIUS OF TOP STEP = 12"
GRADE
SCALE OF ELEVATION & SECTION 0 1 2 FEET
SCALE OF DETAIL SECTIONS 0 INCHES

VENICE—PALAZZO VENDRAMIN

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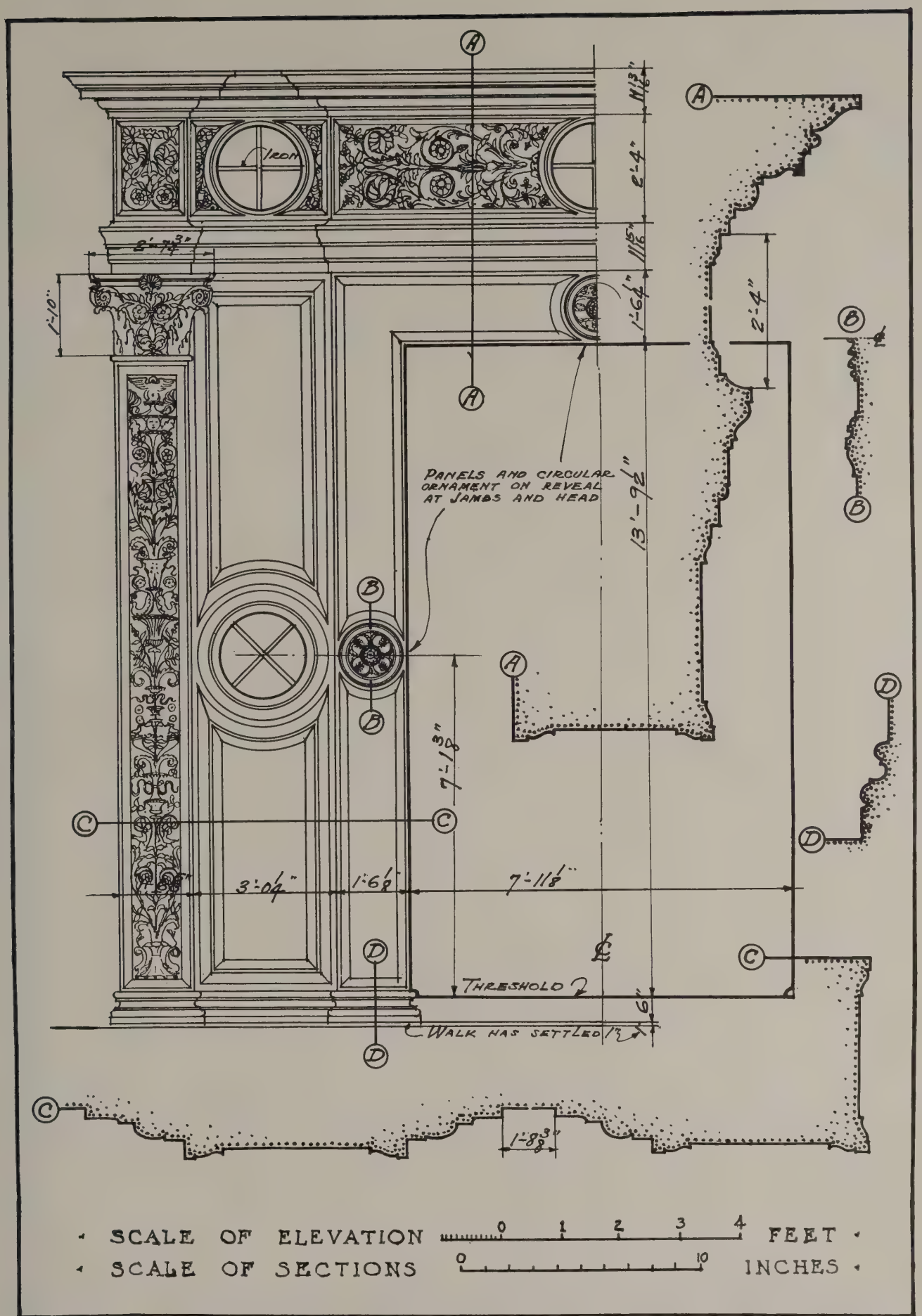
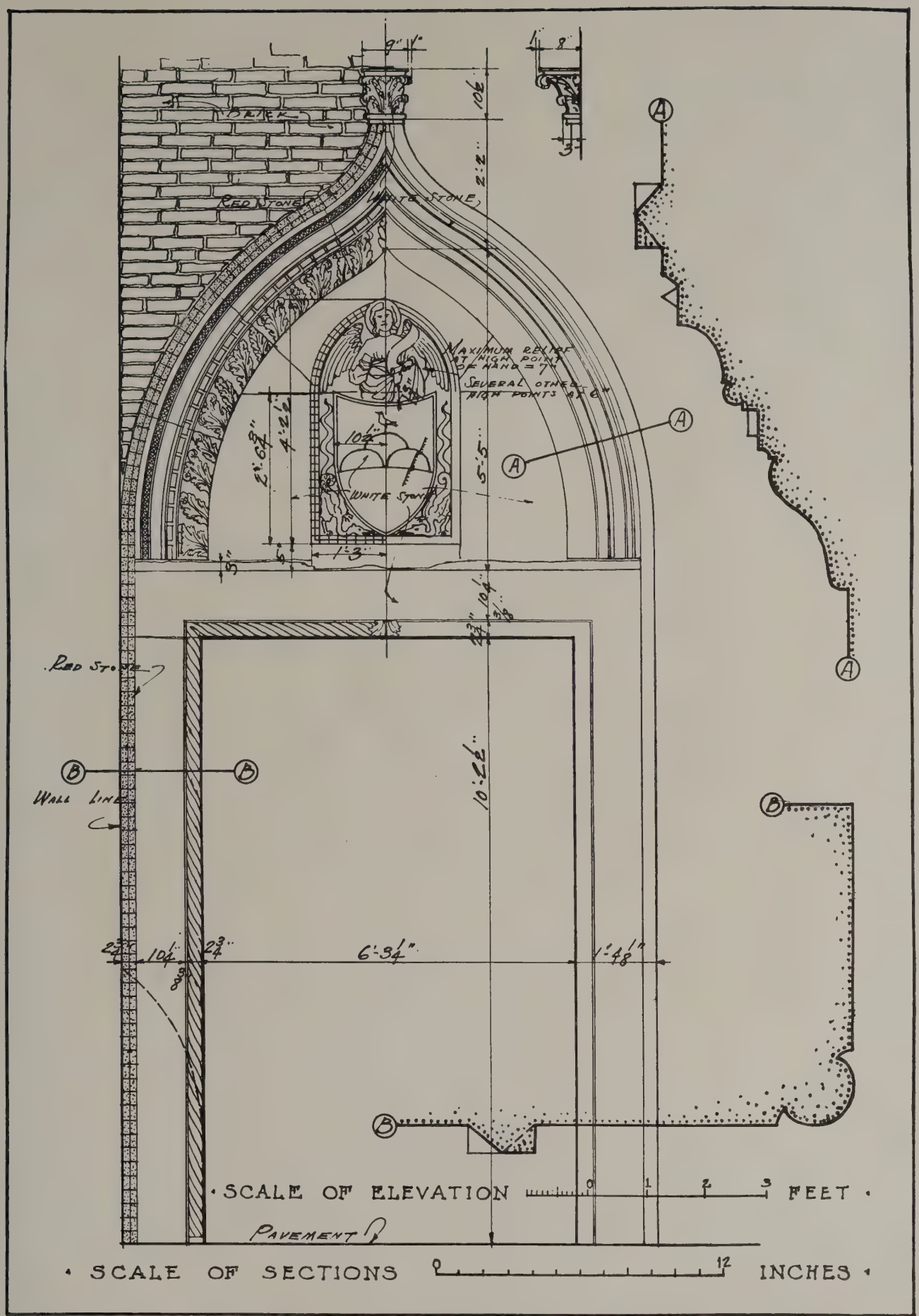
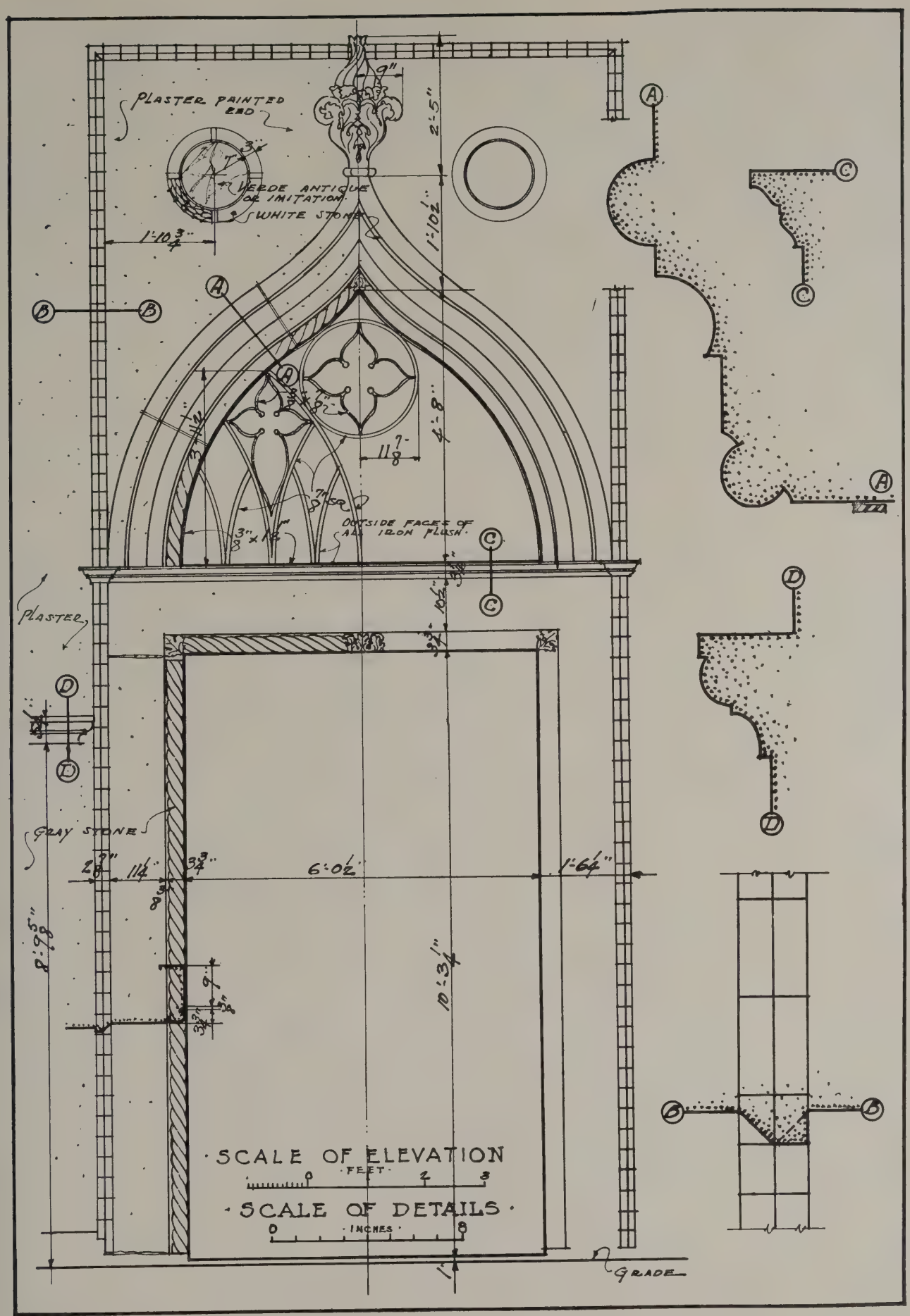

IRON
PANELS AND CIRCULAR ORNAMENT ON REVEAL AT JAMBS AND HEAD
THRESHOLD
WALK HAS SETTLED
SCALE OF ELEVATION 0 1 2 3 4 FEET
SCALE OF SECTIONS 0 10 INCHES

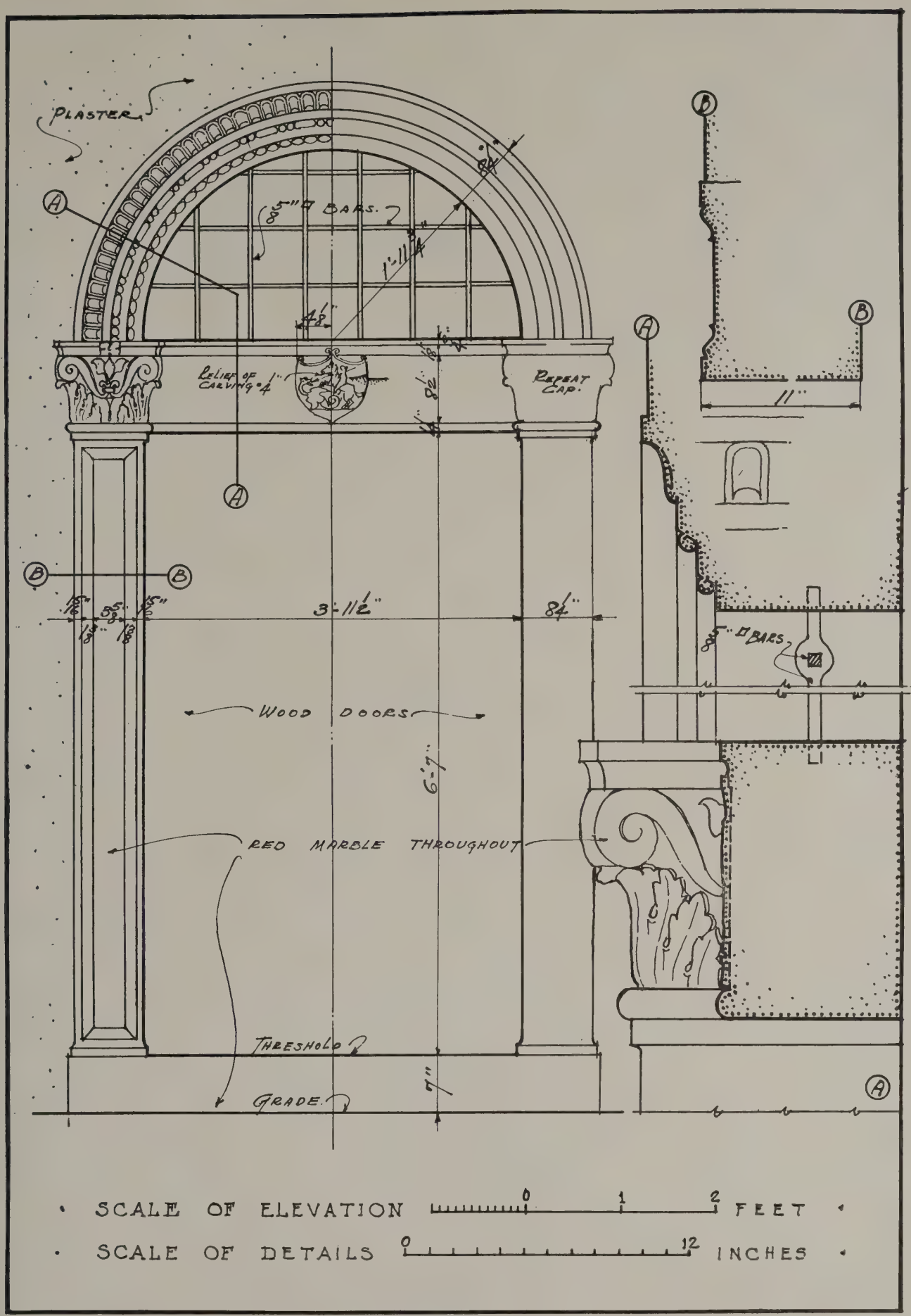
VENICE—ENTRANCE, CORTE DELLA MUNEGHE


BRICK
RED STONE
WHITE STONE
MAXIMUM RELIEF AT HIGH POINT OF HAND = 7"
SEVERAL OTHER HIGH POINTS AT 6"
WHITE STONE
RED STONE
WALL LINE
PAVEMENT
SCALE OF ELEVATION 0 1 2 3 FEET
SCALE OF SECTIONS 0 12 INCHES

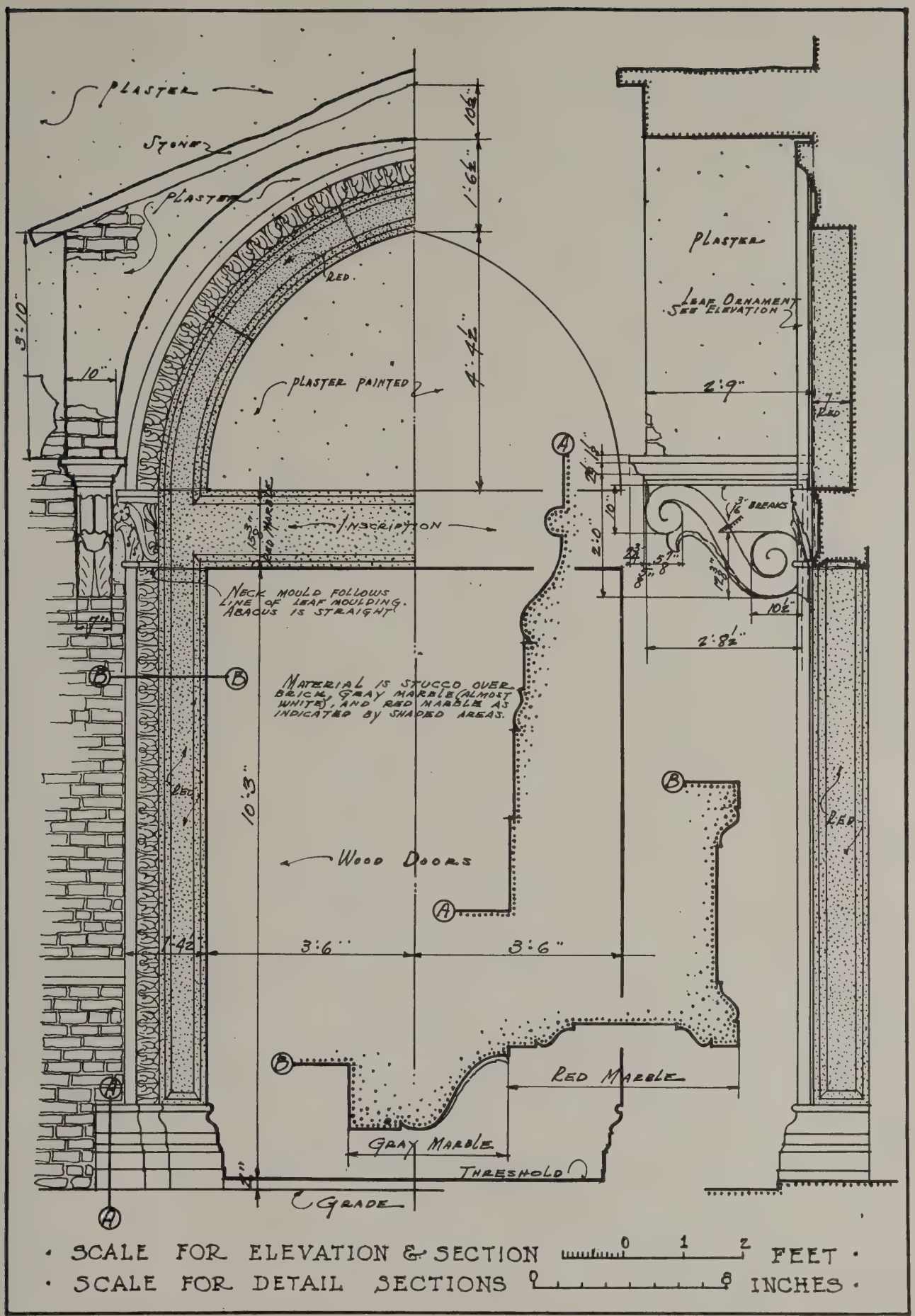
VENICE—DOORWAY ON CAMPO S. ANGELO


PLASTER PAINTED END
VERDE ANTIQUE OR IMITATION
WHITE STONE
OUTSIDE FACES OF CAST IRON PLUSH
PLASTER
GRAY STONE
GRADE
SCALE OF ELEVATION
FEET
SCALE OF DETAILS
INCHES

VERONA—DOORWAY IN CLOISTER OF THE CATHEDRAL


PLASTER
5/8" □ BARS.
1'-11 3/4"
4 1/8"
RELIEF OF CARVING 1/4"
REPEAT CAP.
11"
3'-11 1/2"
8 1/4"
5/8" □ BARS
WOOD DOORS
6'-7"
RED MARBLE THROUGHOUT
THRESHOLD
GRADE
7"
SCALE OF ELEVATION 0 1 2 FEET
SCALE OF DETAILS 0 12 INCHES

VERONA—SIDE ENTRANCE, CHURCH OF S. TOMASO


PLASTER
STONE
PLASTER
RED
PLASTER PAINTED
INSCRIPTION
RED MARBLE
NECK MOULD FOLLOWS LINE OF LEAF MOULDING. ABACUS IS STRAIGHT
MATERIAL IS STUCCO OVER BRICK, GRAY MARBLE (ALMOST WHITE), AND RED MARBLE AS INDICATED BY SHADED AREAS.
WOOD DOORS
PLASTER
LEAF ORNAMENT SEE ELEVATION
3" BREAKS
RED
RED MARBLE
GRAY MARBLE
THRESHOLD
GRADE
3:10"
10"
1:6½"
10½"
4:4½"
2:9"
2:0"
2:8½"
10½"
10:3"
7:4½"
3:6"
3:6"
SCALE FOR ELEVATION & SECTION 0 1 2 FEET
SCALE FOR DETAIL SECTIONS 0 8 INCHES

VERONA—PALAZZO FRANCINI

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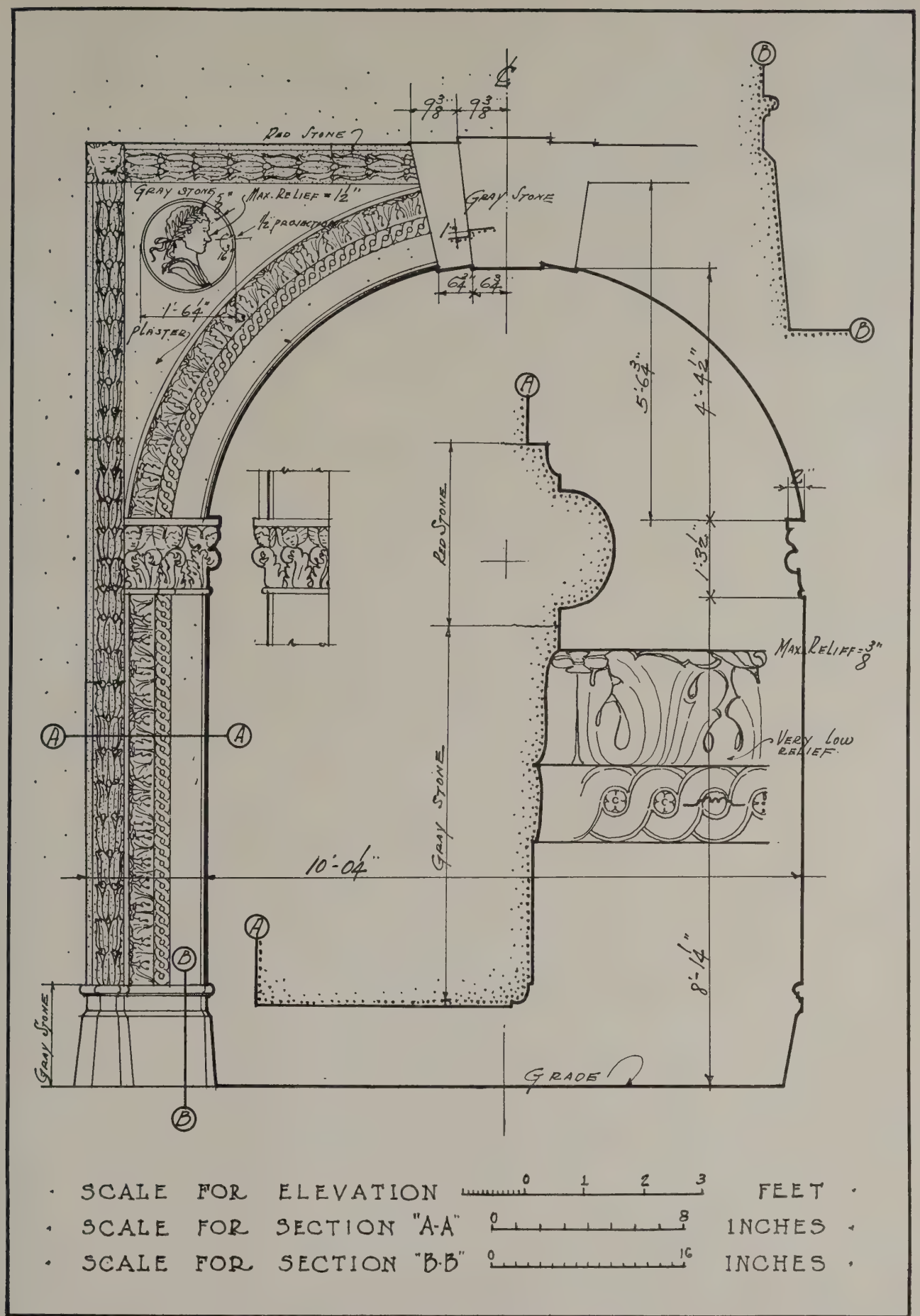
Red Stone
Gray Stone
Max. Relief = 1/2"
1/2 projection
1'-6 1/4"
Plaster
Gray Stone
5'-6 3/4"
4'-4 1/2"
1'-3 1/2"
Red Stone
Max. Relief = 3/8"
Very Low Relief
Gray Stone
10'-0 1/4"
8'-1 1/4"
Gray Stone
Grade
A
B
SCALE FOR ELEVATION 0 1 2 3 FEET
SCALE FOR SECTION "A-A" 0 8 INCHES
SCALE FOR SECTION "B-B" 0 16 INCHES

VERONA—ENTRANCE, S. ZENO MAGGIORE

VERONA—ENTRANCE, S. ZENO MAGGIORE

VICENZA—PALAZZO CONTE COLLEONI

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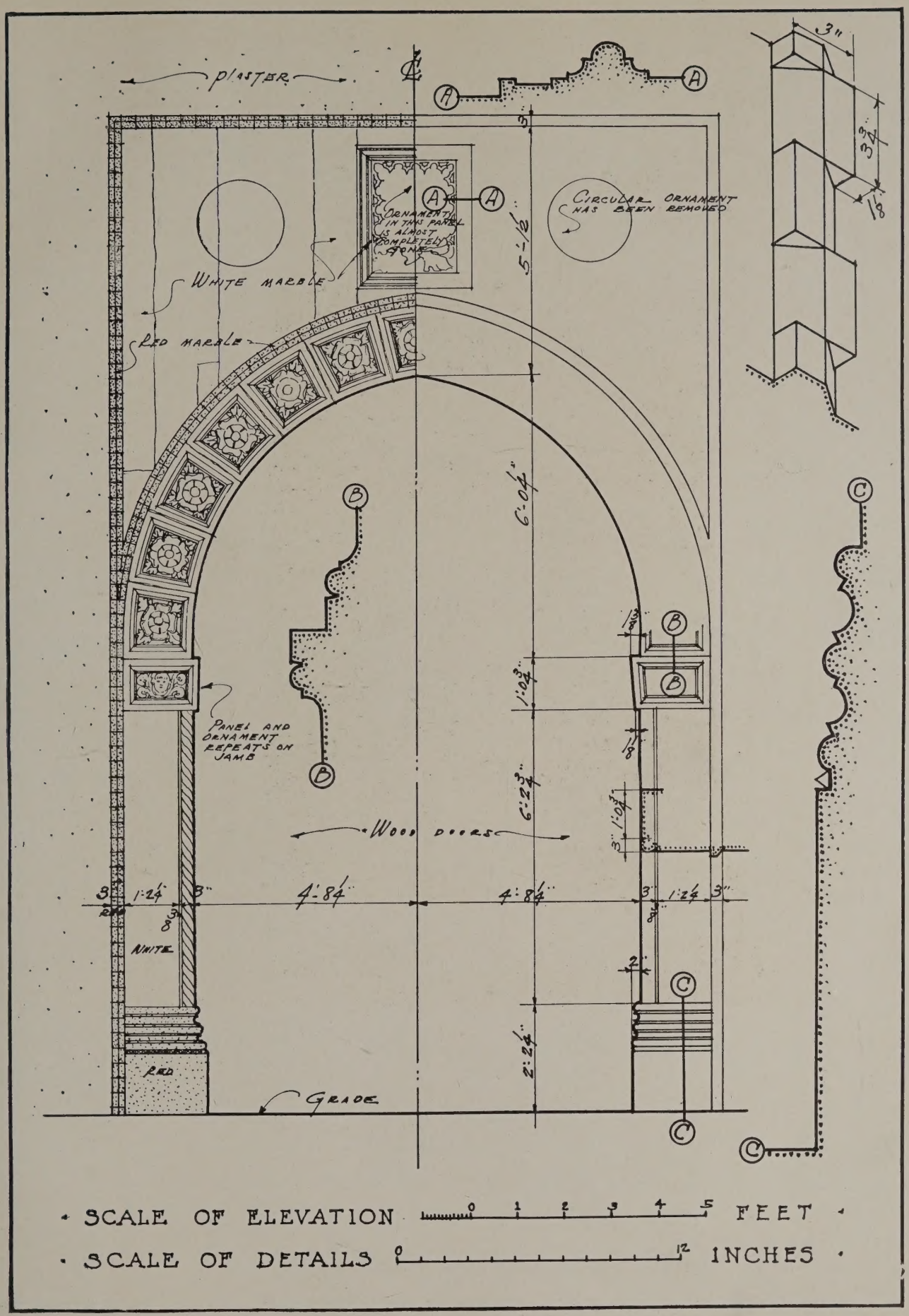
PLASTER
ORNAMENT IN THIS PANEL IS ALMOST COMPLETELY GONE
CIRCULAR ORNAMENT HAS BEEN REMOVED
WHITE MARBLE
RED MARBLE
PANEL AND ORNAMENT REPEATS ON JAMB
WOOD DOORS
WHITE
RED
GRADE
SCALE OF ELEVATION 0 1 2 3 4 5 FEET
SCALE OF DETAILS 0 12 INCHES

NA
3010
.M3